BRITISH MUSEUM.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

A GUIDE

TO THE EXHIBITION ILLUSTRATING

GREEK AND ROMAN LIFE.

2728

WITH A FRONTISPIECE AND TWO HUNDRED AND
FORTY-TWO ILLUSTRATIONS.

LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
1908.

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A GUIDE TO THE EXHIBITION ILLUSTRATING GREEK AND ROMAN LIFE.

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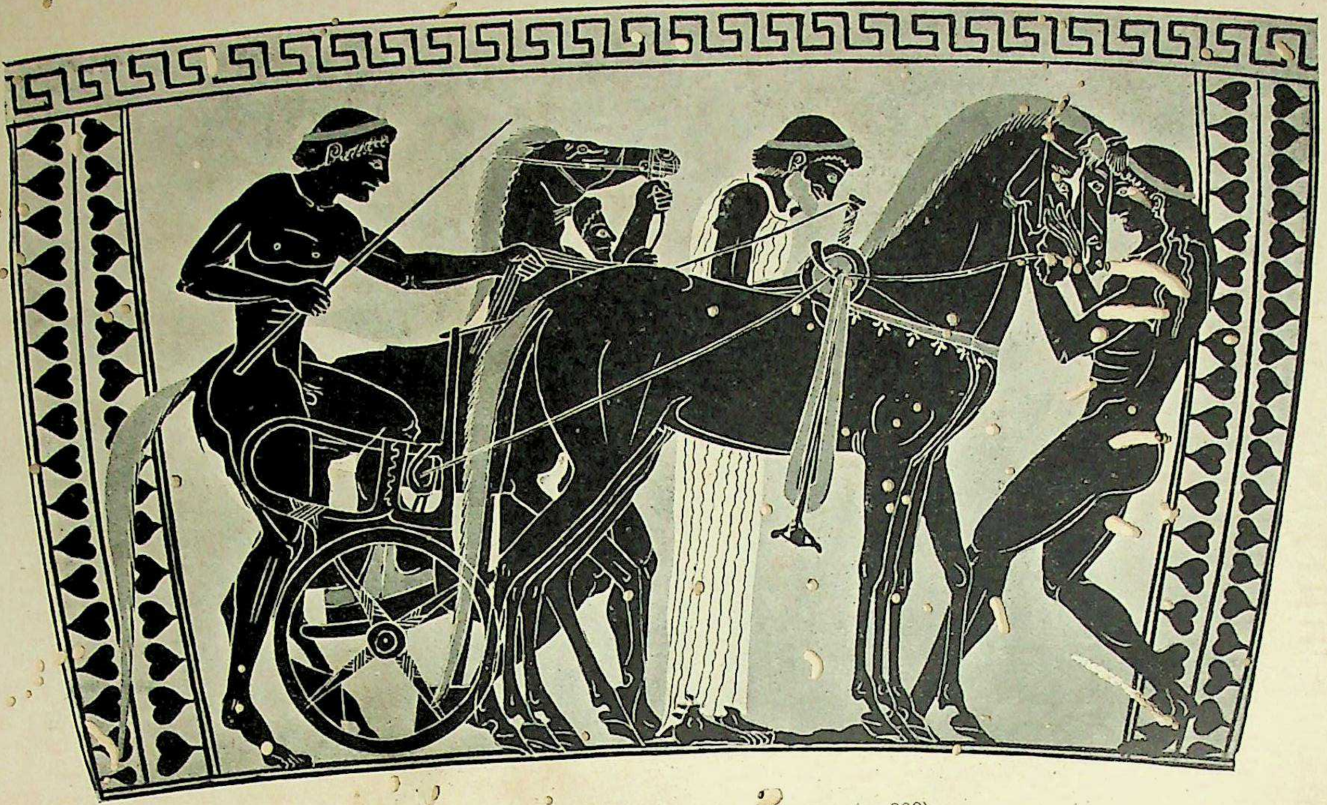

Frontispiece.]

HARNESSING OF HORSES TO A CHARIOT (p. 220).

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State Museum, Library, Lko.

PREFACE.

In this Exhibition an attempt has been made to bring together a number of miscellaneous antiquities which hitherto have been scattered through the Department, in such a method as illustrates the purpose for which they were intended, rather than their artistic quality or their place in the evolution of craft or design.

Such a series falls naturally into groups which can be assorted according to the class of purpose they fulfil; and it has been found convenient to treat these groups as subjective to a general scheme, the illustration of the public and private life of the Greeks and Romans.

The materials forming the basis of this scheme are, primarily, objects which already formed part of the Museum collections: for this reason it has not been possible always to preserve that proportion in the relation of the sections to the whole which would have been studied if the objects had been selected for acquisition with this purpose in view. Further, it is necessary to warn visitors that they must not expect to find the subject in any sense exhaustively treated here: the complete illustration of every detail of ancient life would be practically impossible for any museum as at present constituted. All that can here be done is to shape the available material into a system which may at least present a fairly intelligible, if limited, purview of ancient life. It is hoped that in course of time further acquisitions may be made with the view of strengthening those portions which may be at present regarded as inadequate. Meanwhile, some of the gaps have been filled by means of casts and reproductions of objects belonging to other categories in this Museum, or preserved

Anil Gupta = Rs. 16/2

elsewhere. It is further proposed to supplement these by a series of photographs, which will occupy a part of the vacant floor space.

The preparation of this Guide has been entrusted to different members of the Departmental Staff. Mr. Yeames, before his retirement, prepared a great deal of the necessary preliminary work: Mr. Walters has written the sections on Athletics, the Circus, Gladiators, and Agriculture: Mr. Forsdyke has written those on Coins, Arms and Armour, Dress and the Toilet. The remaining sections are mainly the work of Mr. Marshall, who has been further responsible for the final preparation of the material for the Press.

CECIL SMITH.

BRITISH MUSEUM.
August, 1908.

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GREEK AND ROMAN LIFE.

THE exhibition is arranged in the central rectangle of what was formerly the Etruscan Saloon; it includes Wall-Cases 25–64, 94–119, and Table-Cases E–K. The subject naturally divides itself into the two chief headings of public and domestic institutions, and each of these occupies one half of the room. On the West side are grouped the sections relating mainly to Public Life, on the East those of Private Life: of the former, the section illustrating the monetary system of the ancients and its development naturally leads up to the larger exhibition of Greek and Roman coins, and to the Department of coins and medals.

The list of sections comprised in the exhibition is as follows:—

PUBLIC LIFE.

I. Politics and Slavery.
II. Coins.
III. Marriage.
IV. Religion and Superstition.
V. Drama.
VI. Athletics.
VII. Chariot-racing and the Circus.
VIII. Gladiators and the Arena.
IX. Arms and Armour.

PRIVATE LIFE.

X. House and Furniture.
XI. Dress and Toilet.
XII. Weights and Measures.
XIII. Tools and Building.
XIV. Domestic Arts.
XV. Industrial Arts.
XVI. Medicine and Surgery.

XVII. Painting.
XVIII. Education, Toys and Games.
XIX. Horses and Chariots.
XX. Agriculture.
XXI. Shipping.
XXII. Music and Dancing.
XXIII. Methods of Burial.

NOTE.—*The references at the end of each section correspond to the numbers of the objects. These numbers, attached to the objects in the Cases, are distinguished by being in red upon a white ground.*

I.—POLITICS AND SLAVERY.

(Table-Case K.)

A SECTION of Table-Case K contains a series of inscriptions which illustrate various sides of Greek and Roman political life. Taking the Greek inscriptions first, we find two (Nos. **1**, **2**) which are records of

Treaties.—It must be borne in mind that the Greek state was generally of very small dimensions. As a rule all life was centred within a city, which had but a moderate extent of outlying country. Aristotle describes the perfect city or state (the words are interchangeable) as the union of several villages, supplying all that is necessary for independent life.[1] Greece was thus divided up into a large number of small states, whose interests were constantly clashing one against the other. The results of this division were, speaking broadly, two-fold. On the one hand there was an intense patriotism of a narrow kind, making each separate state exceedingly tenacious of its independence and jealous of any fancied interference on the part of its neighbour. On the other hand there arose a very high ideal of the duties of citizenship, as the result of the perpetual contact of citizen with citizen, and the countless opportunities afforded of discussing the most absorbing political questions of the day. The first aspect of Greek public life is illustrated by the two treaties now to be mentioned; the second will be brought into prominence when the jurymen's tickets and the judicial system of Athens are dealt with (p. 6).

The bronze tablet No. **1** dates probably from the second half of the sixth century B.C., at a time when the Eleians and Heraeans of Arcadia were still dwelling in villages, and were not yet united each into a single city. It is written in the Aeolic dialect of Elis, and records a treaty between the two peoples named. There was to be a close alliance between them in respect of all matters of common interest, whether of peace or war. Any breach of the treaty, or any damage to the inscription recording the treaty, would involve a fine of a talent of silver to be paid by the offender to Olympian Zeus, the supreme Greek deity. The tablet was brought from Olympia by Sir William Gell in 1813.

---

[1] *Pol.* i. 1, 8.

No. 2 is a bronze tablet, with a ring at one end for suspension, recording a treaty made between the cities of Chaleion and Oeantheia on the Gulf of Corinth. It is in the Lokrian dialect, and can be dated to about 440 B.C. The main object of the treaty was to regulate the practice of reprisals between the citizens of the respective towns, and, in particular, to prevent injury to foreign merchants visiting either port. There are also provisions for ensuring a fair trial to aliens. The tablet was found at Oeantheia (Galaxidi), and was formerly in the Woodhouse collection.

Colonization.—This was a feature of peculiar importance in Greek life. In the course of the eighth and seventh centuries B.C. numerous colonists had left their homes on the mainland of Greece or on the coast of Asia Minor, and had settled principally in Southern Italy and Sicily, or round the shores of the Black Sea. The reasons for such emigration were sometimes political, but more often commercial. Between the mother-city and the colony relations of an intimate character were almost invariably maintained. Representatives from either city attended the more important festivals held in the other town, and the daughter-city not infrequently sought the advice of the mother-city in times of difficulty and danger. The inscription on the bronze tablet No. 3 illustrates the way in which colonists left one Greek state to settle in another comparatively near at hand, and also shows the relations existing between the colonists and the mother-state. At a date probably previous to 455 B.C. colonists from the Opuntian or Eastern Lokrians (inhabiting a district lying opposite to the island of Euboea) left their homes to settle in Naupaktos, a town situated on the narrowest part of the Gulf of Corinth, in the territory of the Western Lokrians. The question arose as to how far the colonists were to remain in connection with the mother-country. The tablet shows that the settlers had the privilege of enjoying full social and religious rights on revisiting their native city, although during their absence they were exempt from paying taxes to it. Under certain conditions they might resume their residence in the mother-state without fee, and they also had a right to inherit property left by a near relative in that state. Other provisions deal with judicial arrangements affecting the new settlers.

Proxenia.—Just as modern states appoint consuls in foreign countries in order that the interests of their citizens abroad may be protected, so the various Greek cities appointed their representatives in different foreign states. These representatives were chosen from the citizens of the town in which they acted, and their appointment was regarded as a special honour, carrying with it substantial privileges. The main functions of the *proxeni* were those of dispensing hospitality to travellers and assisting them in cases of difficulty, and of receiving ambassadors arriving from the state which they represented. They were also expected generally to further that state's commercial interests. The Athenians as a rule rewarded their *proxeni* with the title of "Benefactor," and

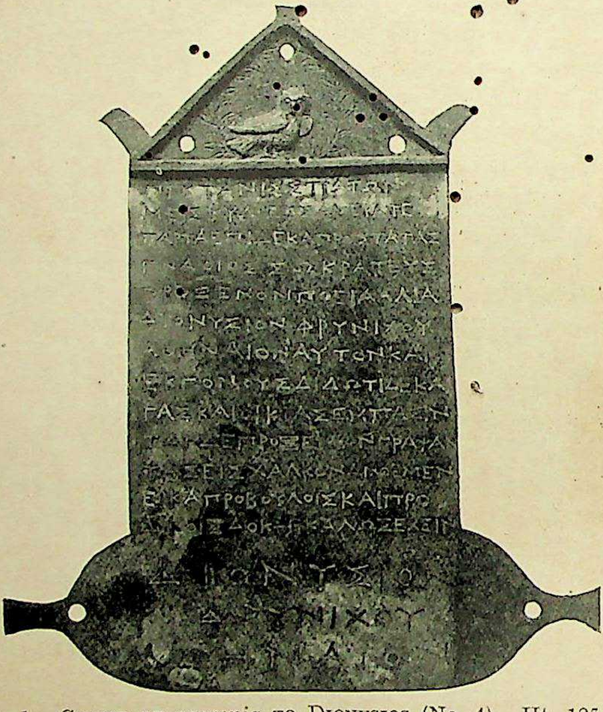

Fig. 1.—Grant of *proxenia* to Dionysios (No. 4). Ht. 12⅞ in.

not infrequently presented them with a gold crown worth a thousand drachmae (about £40).

Two bronze tablets recording decrees of *proxenia*, passed by the people of Korkyra, are here exhibited. No. 4 (fig. 1), probably of the end of the fourth century B.C., records the grant of *proxenia* to Dionysios, son of Phrynichos, an Athenian.[1] It mentions the date, the appointment, and the right of possessing land and house property in Korkyra, the last evidently a reward granted to the *proxenos* for his services. No. 5 (fig. 2), of about 200 B.C., is a grant of *proxenia* to Pausanias, son of Attalos, a citizen of Am-

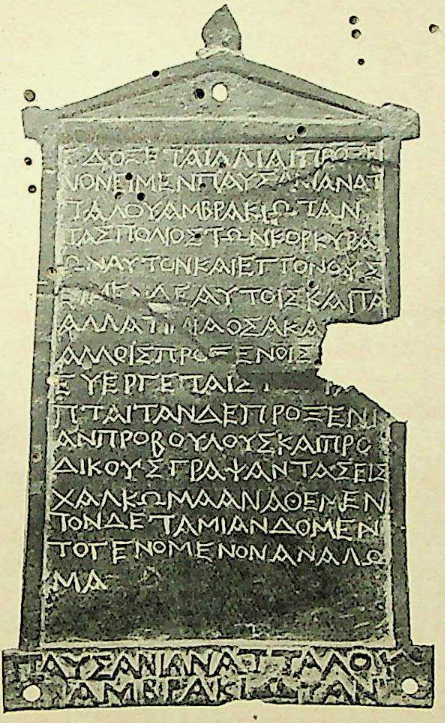
ΕΔΟΞΕΤΑΙΑΛΙΑΙΠΡΟΞΕ
ΝΟΝΕΙΜΕΝΠΑΥΣΑΝΙΑΝΑΤ
ΤΑΛΟΥΑΜΒΡΑΚΙΩΤΑΝ
ΤΑΣΠΟΛΙΟΣΤΩΝΚΟΡΚΥΡΑΙ
ΩΝΑΥΤΟΝΚΑΙΕΓΓΟΝΟΥΣ
ΔΕΑΥΤΟΙΣΚΑΙΤΑ
ΑΛΛΑΤΙΜΙΑΟΣΑΚΑ
ΑΛΛΟΙΣΠΡΟΞΕΝΟΙΣ
ΕΥΕΡΓΕΤΑΙΣ
ΠΤΑΙΤΑΝΔΕΠΡΟΞΕΝΙ
ΑΝΠΡΟΒΟΥΛΟΥΣΚΑΙΠΡΟ
ΔΙΚΟΥΣΓΡΑΨΑΝΤΑΣΕΙΣ
ΧΑΛΚΩΜΑΑΝΑΘΕΜΕΝ
ΤΟΝΔΕΤΑΜΙΑΝΔΟΜΕΝ
ΤΟΓΕΝΟΜΕΝΟΝΑΝΑΛΩ
ΜΑ
ΠΑΥΣΑΝΙΑΝΑΤΤΑΛΟΥ
ΑΜΒΡΑΚΙΩΤΑΝ

FIG. 2.—GRANT OF *proxenia* TO PAUSANIAS (No. 5). Ht. 8⅞ in.

---

[1] Πρύτανις Στράτων. | μεὶς Ψυδρεύς, ἁμέρα τε|τάρτα ἐπὶ δέκα· προστάτας| Γνάθιος Σωκράτευς· | πρόξενον ποεῖ ἁ ἁλία | Διονύσιον Φρυνίχου | Ἀθηναῖον αὐτὸν καὶ | ἐκγόνους. δίδωτι δὲ καὶ | γᾶς καὶ οἰκίας ἔμπασιν. | τὰν δὲ προξενίαν γράψαν|τας ἐς χαλκὸν ἀνθέμεν | ᾇ κα προβούλοις καὶ προ|δίκοις δοκῆι καλῶς ἔχειν.

Διονύσιον | Φρυνίχου | Ἀθηναῖον.

brakia.[1] He is accorded the usual honours, and the Treasurer is directed to provide the money for the engraving of the decree on bronze. Both these tablets were found in Corfu, the modern name of the ancient Korkyra. The persons appointed acted, of course, in Athens and Ambrakia respectively.

Law-courts at Athens.—One of the most striking features of democratic Athens was its elaborate machinery for the administration of justice. The system of popular control began in the fifth century B.C., and reached its full development in the fourth. For petty offences the various magistrates had the power of inflicting a small fine, but graver charges were usually decided by a jury court. Those who composed these jury courts were called *dikastae*. They were chosen at first up to the number of six thousand from the entire body of citizens over thirty years of age, but later on apparently any citizen over thirty years of age was a qualified juryman. From the time of Perikles each juryman received three obols (about 5d.) a day for his services. The whole body of jurymen was divided into ten sections, each of which was distinguished by one of the first ten letters of the Greek alphabet (A to K). Each dikast received a ticket (πινάκιον), at first of bronze, but in Aristotle's day of boxwood, inscribed with his name, his parish, and the number of his section. In Aristotle's day the father's name was always given as well.[2] Four of these dikasts' tickets (in bronze) are exhibited in this case, together with a fragment of a fifth. Upwards of eighty are known, all apparently belonging to the fourth century B.C. The tickets shown are:

No. **6**, which belonged to Deinias of Halae, of the third section (Γ). The ticket is stamped with the Athenian symbol of an owl within an olive wreath, two owls with one head, and a Gorgoneion.

No. **7**, belonging to Archilochos of Phaleron, of the fifth section (Ε).

No. **8**, belonging to Aristophon, son of Aristodemos, of Kothokidae. His was the third section (Γ).

---

[1] Ἔδοξε τᾳ ἁλίᾳ, πρόξε|νον εἶμεν Πανσανίαν Ἀτ|τάλου Ἀμβρακιώταν | τᾶς πόλιος τῶν Κορκυραί|ων αὐτὸν καὶ ἐγγόνους· | εἶμεν δὲ αὐτοῖς καὶ τὰ | ἄλλα τίμια, ὅσα καὶ [τοῖς] | ἄλλοις προξένοις [καὶ] | εὐεργέταις γέγ(ρα)|πται. | τὰν δὲ προξενί|αν προβούλους καὶ προ|δίκους γράψαντας εἰς | χάλκωμα ἀναθέμεν,| τὸν δὲ ταμίαν δόμεν | τὸ γενόμενον ἀνάλω|μα.

Πανσανίαν Ἀττάλου | Ἀμβρακιώταν.

[2] Ἀθ. Πολ. 63: ἔχει δ' ἕκαστος δικαστὴς πινάκιον πύξινον, ἐπιγεγραμμένον τὸ ὄνομα τὸ ἑαυτοῦ πατρόθεν καὶ τοῦ δήμου καὶ γράμμα ἓν τῶν στοιχείων μέχρι τοῦ κ.

No. 9, the ticket of Thukydides of Upper Lamptrae (fig. 3). He belonged to the sixth section (ɪ). The ticket bears the symbols of an owl within an olive wreath, and a Gorgoneion.

The lowest fragment is part of a ticket belonging to Philochares of Acharnae of the fifth section.

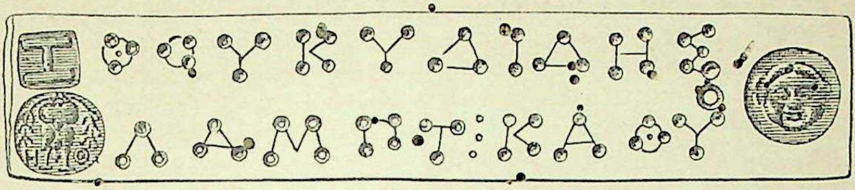

FIG. 3.—TICKET OF THUKYDIDES (No. 9). L. 4¼ in.

Ostracism.—This was a peculiar device adopted by Greek city-states for getting temporary relief from the influence of prominent citizens whose presence was for the time being considered undesirable. At Athens ostracism was introduced by the great statesman Kleisthenes about 508 B.C. The method of effecting it was as follows. The popular assembly (Ekklesia) first decided whether they desired that ostracism should be carried out. If they considered it expedient, they met and recorded their vote. The name of the individual they most wished to get rid of was written on a potsherd (ostrakon), and if six thousand votes were recorded against any one name, that individual had to go into banishment for ten years. In Case 96 is a coloured illustration (No. 9*) of three ostraka found at Athens (fig. 4). The names written on the sherds are well known in Greek history. *Themistokles*, of the deme Phrearri, was the creator of Athenian sea-power. In consequence of this ostracism (ca. 471 B.C.) he died an exile at Magnesia on the Maeander. *Megakles*, of the deme Alopeke, son of Hippokrates and uncle of Perikles, was ostracised in 487 B.C. as "a friend of the tyrants." In the next year, 486 B.C., was banished *Xanthippos*, son of Arriphron and father of Perikles, on the ground of undue prominence. Ostracism was not confined to Athens, but prevailed also at Argos, Miletos, and Megara. In

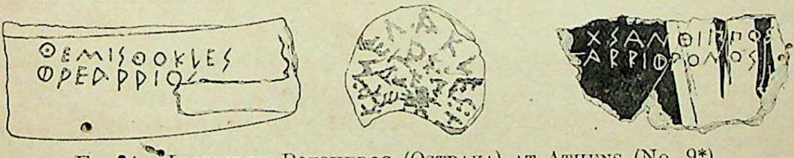

FIG. 4.—INSCRIBED POTSHERDS (OSTRAKA) AT ATHENS (No. 9*).

Syracuse the names were written on olive-leaves instead of potsherds, and the practice was in consequence termed "petalismos," from the Greek word *petalon*, meaning "a leaf."

Roman military life.—This is illustrated by two of the Latin inscriptions here shown. The oblong bronze tablet No. 10 (figs. 5*a* and 5*b*) is part of a Roman *diploma*, a document recording privileges in respect of citizenship and rights of marriage granted to a veteran soldier. The *diploma* derived its name from the fact that it was composed of two tablets hinged together. We have in the present instance only the left side of one of the tablets. The right side, which had two holes for the metal rings attaching it to the other tablet, has been broken away. The inscription[1] is a copy of one originally engraved on bronze and set up on the wall behind the temple of Augustus *ad Minervam* at Rome. It is headed with the names of M. Julius Philippus, the Emperor, and of his son, who had the title of Caesar. This is followed by the grant of full matrimonial rights to the soldiers of ten cohorts, and by the date—Jan. 7th, 246 A.D. Next comes the name of the individual soldier to whom this copy of the original inscription was given, one Neb. Tullius, a veteran of the fifth praetorian cohort of Philip at Aelia Mursa in Pannonia. The grant of full matrimonial privileges was a considerable one, for it meant that the veteran's wife and

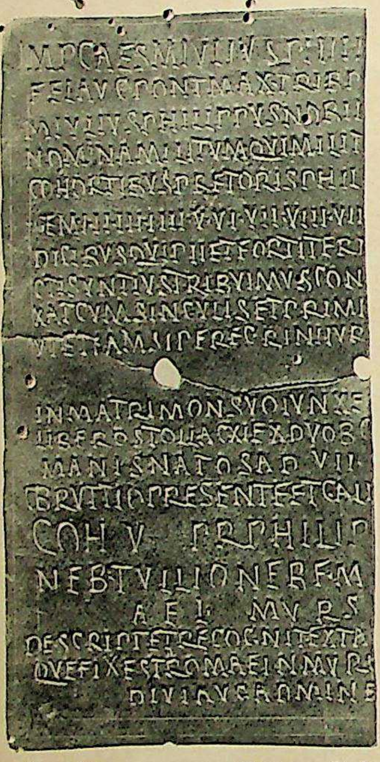

FIG. 5*a*.—FRAGMENT OF A BRONZE *diploma* (No. 10). Ht. 5½ in.

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[1] Imp. Cae(sar) M. Iulius Phili[ppus Pius]
Fel(ix) Aug(ustus), pont(ifex) max(imus), trib(unicia) pot(estate) III,
cos., p.p. et]
M. Iulius Philippus nobil[issim(us) Caes(ar)]
nomina militum, qui milit[averunt in]

children gained the privileges of Roman citizens, if, as was often the case, the wife was not possessed of citizen rights at the time of marriage. The two holes in the middle of the tablet were used for the wire thread, which was passed round the tablets three times according to the usual official custom, and had the seals of seven witnesses affixed to it. Fig 5*b* is a restoration

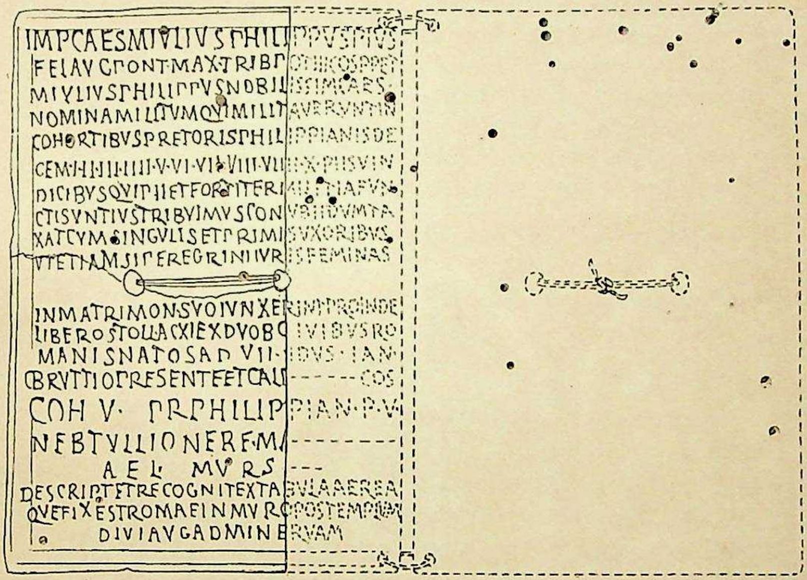
IMPCAESMIVLIVSPHILIPPVSPIVS
FELAVGPONT·MAX·TRIBPOTIIICOSPPET
MIVLIVSPHILIPPVSNOBILISSIMCAES
NOMINAMILITVMQVIMILITAVERVNTIN
COHORTIBVSPRETORISPHILIPPIANISDE
CEM·I·II·III·IIII·V·VI·VII·VIII·VIIII·X·PIISVIN
DICIBVSQVIPIIETFORTITERMILITIAFVN
CTISVNTIVSTRIBVIMVSCONVBIIDVMTA
XATCVMSINGVLISETPRIMISVXORIBVS
VTETIAMSIPEREGRINIIVRISFEMINAS
INMATRIMONSVOIVNXERINTPROINDE
LIBEROSTOLLACXIEXDVOBCIVIBVSRO
MANISNATOSADVII·IDVS·IAN
CBRVTTIOPRESENTEETCAL------COS
COH V· PRPHILIPPIAN·P·V
NEBTVLLIONEBF·M---------
AEL MVRS ---
DESCRIPTETRECOGNITEXTABVLAAEREA
QVEFIXESTROMAEINMVROPOSTEMPLVM
DIVIAVGADMINERVAM

FIG. 5*b*.—THE ABOVE *diploma* RESTORED.

cohortibus pretoris Phil[ippianis de-]
cem I. II. III. IIII. V. VI. VII. VIII. VII[II. X. piis vin-]
dicibus, qui pii et fortiter [militia fun-]
cti sunt, ius tribuimus con[ubii dumta-]
xat cum singulis et primi[s uxoribus],
ut etiam si peregrini iur[is feminas]
in matrimon(io) suo iunxe[rint, proinde]
liberos toll(ant), acxi (for *ac si*) ex duob(us) c[ivibus Ro-]
manis natos. a. d. VII. [idus Ian.]
C. Bruttio Presente et C. Al(b)[- - - - - cos.]
Coh(ors) V pr(aetoria) Philip[pian(a) p(ia) v(index).]
Neb. Tullio Neb. f. M(a) - - - - - - - -
Ael(ia) Murs[a].
Descript(um) et recognit(um) ex ta[bula aerea],
que fix(a) est Romae in muro [pos(t) templum]
divi Aug(usti) ad Mine[rvam].

showing the original form of the document opened, the exterior of the two tablets being seen. This *diploma* was found in Piedmont. Parts of similar documents will be seen exhibited in Case D of the Central Saloon, among the Roman antiquities found in Britain.

Near the *diploma* is a small bronze ticket (No. **11**), inscribed on either side. One side bears the name of Ti(berius) Claudius Priscus, the other records that he belonged to the fourth praetorian cohort and the *centuria Paterni*.

Corn Largesses.—The corn-supply of Rome was always a cause of anxiety, for the greater part of it had to be imported from Sicily, Sardinia, and Africa, and any delay of the corn-ships meant famine in the city. From the end of the second century B.C. it became a regular feature of Roman policy to supply the populace of the city with corn either gratis or at an artificially cheap rate. The policy was a disastrous one, for the result was that an idle and turbulent population was drawn from the country into the city. After the fall of the Republic the Emperors carried the policy of free distributions (*congiaria* or *liberalitates*) to a still greater pitch. It has been reckoned that the annual cost of their largesses averaged £90,000 from Julius Caesar to Claudius, and £300,000 from Nero to Septimius Severus. Persius, who wrote in the time of Nero, notes with a sneer that it was one of the privileges of the meanest Roman citizen to exchange his ticket for a portion of musty flour.[1] This policy of the Emperors is illustrated by the inscribed corn-ticket (*tessera frumentaria*) shown in this Case (No. **12**; fig. 6). It is inscribed on one side, *Ant*(*oninus*) *Aug*(*ustus*) *Lib*(*eralitas*) *II.*, i.e. the second special largess of Antoninus, perhaps Antoninus Pius, who reigned from 138–161 A.D. On the other side appears *fru*(*mentatio*) *LXI.*, i.e. the sixty-first monthly corn distribution, dating doubtless from

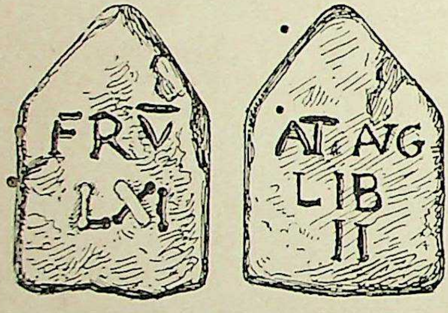

FIG. 6.—BRONZE CORN-TICKET (No. 12). 1:1.

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[1] Pers. *Sat.* v. 73.

Libertate opus est, non hac, ut quisque Velina
Publius emeruit, scabiosum tesserula far
Possidet.

the accession of Antoninus. The letters were originally inlaid with silver, as is shown by the remains of that metal in the numerals. The sepulchral inscription mentioned on p. 230 should be compared with this corn-ticket.

One other inscription here exhibited may be specially mentioned. No. 13 is a bronze tablet of late Roman date (probably 5th century A.D.). It relates to a property (*massa*) near the Pons Verus, belonging to Antiochus and Parthenius, who hold the title of *Viri Clarissimi*, and the office of Imperial Chamberlains.

There are two objects of interest in the central part of Table-Case K. The large bronze sceptre (No. 14), surmounted by a capital-like head, seems to have been a kind of mace of office. The bronze caduceus (No. 15), inscribed "I belong to the people of Longene," was apparently the staff of the public herald of that town. It was found in a tomb in Sicily, and is of the fifth century B.C.

Slavery.—The circular bronze badge (No. 16) shows the Roman method of dealing with runaway slaves after the softening influence of Christianity had begun to make itself felt. In earlier times the runaway slave had been punished with the cruel penalty of branding. Apparently from the time of Constantine onwards an inscribed badge was substituted, authorising the summary arrest of the slave if he were caught out of bounds. The inscription on the badge exhibited runs: "Hold me, lest I escape, and take me back to my master Viventius on the estate of Callistus."

Two other objects may perhaps be brought into connection with slavery. The scourge (No. 17), with its lash loaded with bronze beads, was frequently used for the punishment of slaves. It is the *horribile flagellum* of Horace. A scourge very similar to the present is seen on a relief in the Capitoline Museum at Rome, representing a high-priest of Kybele, whose devotees were in the habit of scourging themselves in the service of the goddess.[1] The pair of iron fetters (No. 18), found in 1813 in a cave behind the Pnyx at Athens, bear a close resemblance to those worn by a *bestiarius* or beast-fighter represented on a relief from Ephesus (exhibited in Case 109, *Cat. of Sculpt.*, II., No. 1286).

(1) *Cat. of Bronzes*, No. 264; Hicks and Hill, *Greek Hist. Inscr.*, No. 9; (2) *Cat. of Bronzes*, 263; Hicks and Hill, 44; (3) *Cat. of Bronzes*, 262; Hicks and Hill, 25; (4) *Cat. of Bronzes*, 333; (5) *Cat. of Bronzes*, 334; (6) to (9) *Cat. of Bronzes*, 329-332; Hicks and Hill,

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[1] Baumeister, *Denkmäler*, II., p. 801, fig. 867.

151; *I.G.*, II., 886, 901, 885, 908*b*; (10) *Eph. Epigraph.*, IV., p. 185; *C.I.L.*, III., Suppl. i., p. 2000. On the *diplomata* generally, see Smith, *Dict. of Ant.*,^{3} and Daremberg et Saglio, *Dict. of Ant.*, s.v.; (11) *Cat. of Bronzes*, 901; *C.I.L.*, XV., 7166; Hübner, *Exempla*, No. 915; (12) *Cat. of Bronzes*, 3016; *C.I.L.*, XV., 7201; *Klio*, Beiheft III., p. 21; *Philologus*, XXIX., p. 17; Marquardt, *Staatsverwaltung*, II., p. 125, n. 5; (13) *Cat. of Bronzes*, 900; *C.I.L.*, XV., 7131 (= VI., 31946); (15) *Cat. of Bronzes*, 319; *I.G.*, XIV., 594; cf. *Hermes*, III., p. 298 f., and Steph. Byz., s.v. Λογγώνη · Σικελίας πόλις · ὁ πολίτης Λογγωναῖος; (16) *Cat. of Bronzes*, 902; *C.I.L.*, XV., 7193.

II.—COINS.

(Table-Case K.)

THE coins which are selected to represent the Greek and Roman currencies extend over a period of just one thousand years, in the course of which the coinage went through all the developments and anticipated all the varieties of type and fabric which it has since experienced, while in artistic merit it reached an excellence which will probably never be surpassed. The Greek coinage, moreover, has the great interest of being the first invention, upon which all later coinages have been modelled,—for the Chinese money, which originated about the same time, and apparently independently, did not develop in the same way.

Greek Coins.—The character and provenance of the earliest coins agree with the best ancient tradition of their origin, which is recorded by Herodotus, who says that the Lydians were the first to strike coins, as they were the first tradesmen.[1] The most primitive pieces are found in Asia Minor, and their metal is a natural mixture of gold and silver, called electrum, which occurs in the mountains of Lydia, and was brought down to the sea in the sands of the great rivers, the golden Hermus and its tributary the Pactolus. From other considerations also it is likely that the invention belongs to Asia Minor, for the cities which the Greeks had planted on the Asiatic shores grew in the seventh century B.C. to a high degree of wealth, by reason of their position on a rich coastland, where they were intermediary in the trade of east and west, and because they had preserved enough of the culture and artistic power of the brilliant epoch of the Mycenaean Age to set them far in advance of their kinsmen of the mainland. There

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[1] i. 94.

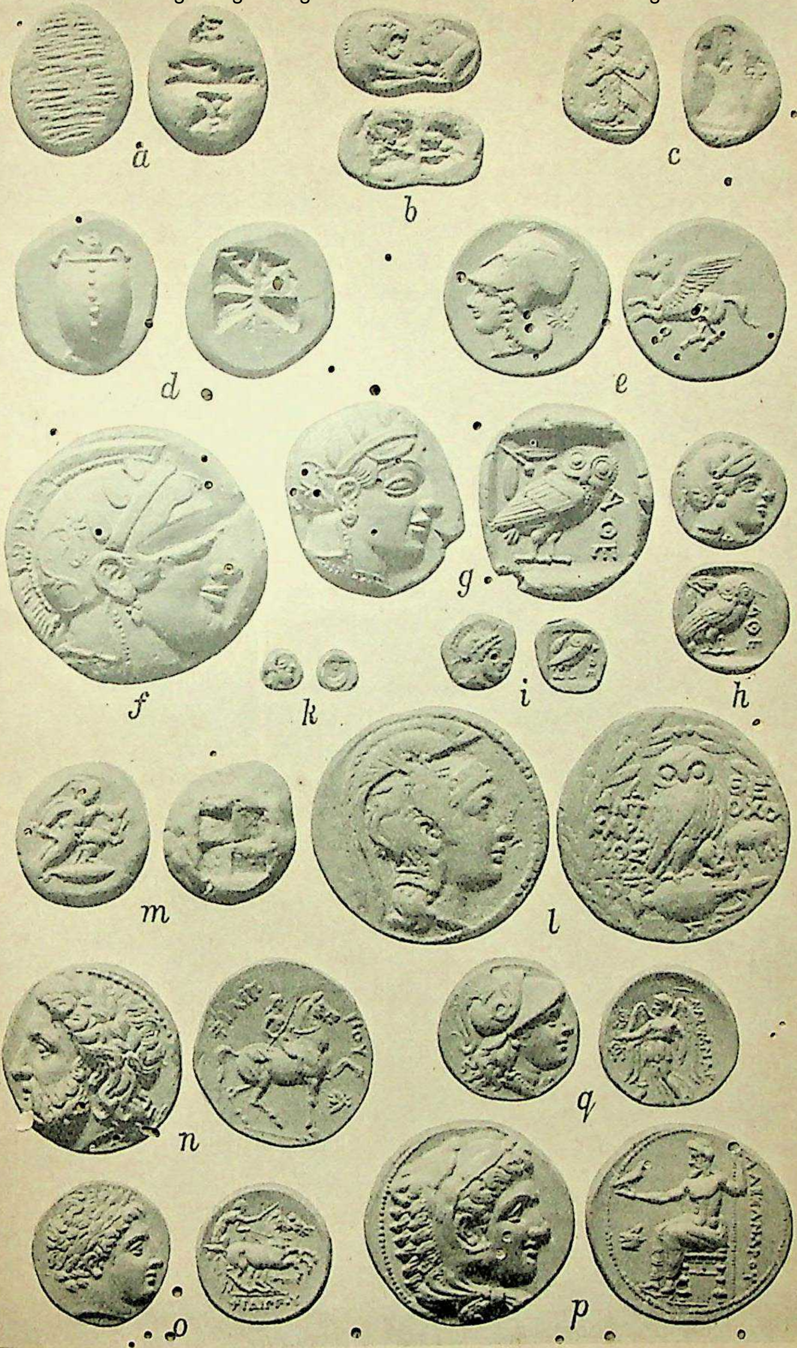
a
b
c
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FIG. 7.—GREEK COINS. 1:1.

were great bankers in these Ionian cities who had large stores of treasure; their gold and silver would be kept in bars or ingots of definite weight stamped with the device, in place of the written signature, of the banker; for in Greece from immemorial times the art of seal engraving had been practised, and in later days each man had a seal which was so peculiarly his own that one of Solon's laws forbad the engraver to keep an impression of a gem which he had sold.[1] From thus marking large ingots with his own signature, it would be a short step for the banker to do the same with smaller denominations of the same weights, so producing a private coinage for his own convenience in calculation, which would come to have a limited acceptance in the quarters where his credit was good. Such pieces are probably to be recognised in the nondescript coins of which the electrum stater is an example (No. 19; fig. 7*a*); this is scored on one side with parallel scratches and stamped on the other with three deep punch-marks. There are many pieces in existence which have even less design than this, although their weights conform to definite coin-standards. It is not to be supposed that the Greeks of the time were unable to produce a better type for official purposes, but a private individual might have employed such a system for marking his own property. On the other hand, such pieces did not widely differ from the official coins of the seventh century, because they exactly resemble them in form. It is therefore reasonable to regard this example as a private coin, one of the last of its kind, which immediately preceded the adoption of coinage by the state. The invention of coinage by the Lydians lies really in this innovation, which, however simple it may seem to us now, was then of deep political significance. When once a state currency was instituted, the private coinages fell out of use, for no individual banker could compete with the guarantee of the state, and the state would not tolerate imitation of its own types. We may therefore take it that the successive stages in the "invention" of coinage were somewhat as follows: first, the occasional practice of stamping certain weights of metal with marks by which they could be identified; this probably continued in private use for a long period before it was adopted by a state, perhaps first by Lydia; and finally the adoption all over the Greek world of a series of state coinages. The convenience of the "invention" was so obvious as to justify the statement of Herodotus that the Lydians were the first nation of shopkeepers.

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[1] Diog. Laert. i. § 57.

The example, once set, was quickly followed by the more important Greek cities, until by the middle of the sixth century the art of coinage had travelled from Ionia across the mainland of Greece to the colonies in Italy and Sicily. Owing to the peculiar political conditions of Greece, where every town held a separate and independent sovereignty, each state was jealous to assert its autonomy on its coins, with the result that the Greek coinage presents an enormous variety of types, held together, however, as the money of one people by the uniformity of their general character and of the art in which they are expressed. A still greater complication arose from the fact that there was no regularity in the weight standards, so that the interchange of the money of different towns was often impossible without recurring to the primitive method of using the scales. In the earliest Greek coinage there were no less than four distinct systems of weight, between which an exact correspondence was impracticable; three were indeed derived from the same Babylonian original, but the fourth was apparently of independent origin. There were many minor derivatives of these, and the tendency was to increase the discrepancy rather than to mend it, until the time of Alexander the Great, when his extensive conquest brought about some sort of regularity in the coinage; but no real uniformity prevailed until the complete domination of the Romans.

It will thus be seen that the Greek coinage was probably the earliest coinage of the world; and we may now proceed to consider those representative coins, which in the midst of innumerable local issues were important enough by their purity of weight and metal, or by their abundance, or by the commercial reputation of their issuing states, to predominate in the Greek world as a sort of international currency and standard of exchange.

The earliest electrum stater, of Ionia or Lydia, is interesting on account of its fabric, for it has no type. It is a bean-shaped lump of metal, one side of which has been stamped with a flat die marked with parallel scratches, the other with three punches, which have left deep impressions (No. 19; fig. 7*a*). It is this peculiar fabric which marks the otherwise meaningless piece of metal as a coin of definite date and locality. The pieces which immediately followed, such as the silver money of Aegina (No. 20; fig. 7*d*), have a real type on the obverse, while the punch mark on the reverse is more regular, and is often ornamented with some design of a special character, though it does not contain a type until later.

The types which the Greek states selected to stamp on their coins were of the same nature as the seals which men took for their private marks before the use of writing: devices adopted for various reasons as signatures of the different towns, and tinged, as is usual in a simple age, with a strong sentiment of religion. So it is that Greek coin-types were religious, not because coins were placed under the protection of the gods, but because the badge which was used to distinguish the coins of the state had already been associated with religion in other relations. The earliest piece with a type here illustrated, and probably the first silver coin that is known, is the stater of Aegina, which bears a tortoise, an attribute of the goddess Aphrodite. The plainness and constancy of the coin-types of the most important Greek cities are due to the fact that their moneys circulated over large districts, among uncultivated and even uncivilised peoples; it was therefore held wise in later times not to alter the early types, which were already well known in distant parts, lest a change in the appearance of the coin should hinder its ready acceptance. So the familiar "owls" of Athens, the "colts" of Corinth and "tortoises" of Aegina remained unchanged for centuries, while neighbouring cities of less importance produced elaborate series with great variety of type.

With the introduction of coinage into European Greece, a change was made in the metal of the currency, for gold and electrum, which were plentiful in Asia, were not common in Greece proper, and a silver coinage was there the rule until Philip of Macedon took possession of the Thracian gold mines. The few gold issues before his time were due to exceptional circumstances; thus the gold coinage of Athens for example (No. **21**) was occasioned by great financial stress, when treasure was melted down to supply the currency. There was, however, no lack of gold money in Greece, for after the first Lydian issues came the fine gold staters of Croesus, in the early sixth century (No. **22**; fig. 7*b*), and, on his overthrow by Cyrus, an international gold coinage was still available in the enormous issues of the Persian darics (No. **23**; fig. 7*c*), which were in common use all over the ancient world until the Macedonian gold replaced them. A few subsidiary electrum coinages survived in Asia, the most famous being the Kyzikene staters (No. **24**; fig. 7*m*), which were a standard of exchange in the Aegean and Black Sea regions. A peculiarity of this coinage is that the distinctive type of the town, the tunny, is relegated to a secondary place, while the main type is a constantly changing design. In the piece illustrated the subject is taken from a group of the Athenian tyrannicides, Harmodios and Aristogeiton, which stood on the acropolis of their native city.

Another important currency, used especially in western Greece, the "colts" of Corinth, took its type from the local myth that the winged horse Pegasos was captured by Bellerophon at the fountain Peirene, which flowed from the acropolis of the town (No. 25; fig. 7*c*). The original punch-mark on the reverse was soon charged with the helmeted head of Athena, who also had a part in the Pegasos myth, and these two types were constant as long as the Corinthian state existed. The money which enjoyed the fairest reputation was that of Athens, which, at the time of the Athenian empire, superseded the issues of the subject cities and became the standard currency in the Aegean Sea. It penetrated into the far East, and there are extant examples of native imitations from India and Arabia. The wide circulation of these staters among barbarous peoples was the cause of their peculiar style; for not only were the types of Athena's head and her owl and olive-branch unaltered from the first sixth-century design, but the execution was an imitation of the primitive manner, the stiffness of archaic art being reproduced in an affected archaism. As the money of Athens was the foremost in the Greek world, it is useful to note the extraordinary number of denominations which were struck in silver at its most flourishing period, the fifth century B.C. A large, but still not complete, series is exhibited here (No. 26). It consists of the *Decadrachm* (10 drachmae, fig. 7*f*), an early and rare coin, the *Tetradrachm* (4 drachmae, fig. 7*g*), which was the famous Athenian stater or standard piece, the *Didrachm* (2 drachmae), the *Drachm* (fig. 7*h*), the unit of weight, which contained six obols, the *Triobol* (3 obols), the *Diobol* (2 obols), the *Obol* (fig. 7*i*), the *Tritemorion* ($\frac{3}{4}$ obol), the *Hemiobol* ($\frac{1}{2}$ obol), the *Trihemitetartemorion* ($\frac{3}{8}$ obol), and the *Tetartemorion* ($\frac{1}{4}$ obol, fig. 7*k*), the half of the last piece being equivalent to the largest bronze coin, the *Chalkous* (No. 27). No other Greek coinage possessed so many denominations as the Athenian, and the list is significant of the vigorous commercial activity which called for a currency so elaborate.

With the Athenian series is the bronze core of an ancient imitation of a silver stater, of which the silver plating has perished (No. 28). Forgery was punished with extreme penalties even in those days: in an extant decree of Mytilene, of the fourth century

B.C., regulating the issue of the coinage, the crime of adulterating the money is threatened with death.[1]

On the conquest of Athens by Macedon, at the end of the fourth century B.C., the autonomous Athenian coinage was largely superseded by the Macedonian regal issues, and did not recover its position until late in the next century. It was renewed in a different form, with none of the old archaism, of which the occasion was past. The coins of the new style exemplify the thin flat fabric of the period, and although the types of Athena and the owl are preserved, their arrangement is much more complicated. The new head of Athena is a copy from the colossal ivory and gold statue which Pheidias made, and on the reverse of the coins the owl and olive spray are accompanied by many new devices, of which the most remarkable are the names, symbols, and monograms of the monetary magistrates; eminent personages sometimes figure in this place. On the coins exhibited (No. **29**; fig. 7*l*) one of the officials is Antiochos, who was afterwards Epiphanes, king of Syria. The circulation of the new coinage was even greater than that of the old, and it went on until the beginning of the Roman Empire.

In the interval between the old and new coinages, when the Athenian money was scanty, the currency was supplied by the regal issues of the Macedonian kings and their successors. Macedon was not properly a Greek country, and it was governed by a monarchy which, under Philip II. and his son Alexander the Great, extended its dominion by conquest, not only over the isolated Greek cities, but over the ancient empire of Persia. The opportunity was thus provided for a universal coinage, and it was realised in the gold and silver issues of Philip and Alexander (Nos. **30, 31**; fig. 7*n*–*q*). The acquisition of the Thracian gold-mines gave Philip the means for an abundant coinage of gold, the first considerable Greek issue of the kind, which contributed in no small measure to his political success. The style of these coins of Philip is not different from that of other Greek money, except that they are inscribed with a personal name—of Philip—instead of the name of a whole people, and the types, a horse and jockey and a two-horse chariot, are also personal, as they commemorate the racing successes of the king. The fine heads on the obverse, however, are still divine, that of Zeus appearing on the silver and the young Apollo on the gold, for the idea of representing a living personage on a coin was still distant. Of this money the gold especially was struck in enormous quantities, and the types were imitated more and more crudely as time went on in Gaul and Britain. The coinage of Alexander was even more widely spread. His types were more orthodox than those of Philip: the head of Athena and a Victory on the gold, and the head of young Herakles, wrapped in the lion-skin, with a figure of Zeus enthroned, on the silver staters, although in the head of Herakles there is some suggestion of the features of Alexander. These coins were struck all over the world which Alexander conquered, and lasted after his death as the money of his successors and of independent cities, in some cases even for two centuries; but the kings who divided his great empire modified the type by introducing real portraits of Alexander, as a deified hero, and later of themselves, as living deities, so that the representation of a ruler's head on coins, which is still practised to-day, owes its origin to the religious character of Greek coin-types. The regularity of the Greek coinage which Alexander established was only temporary, and his influence was fast disappearing when the subjection of the world by the Romans in the first century B.C. merged all provincial issues in the complete uniformity of the Imperial mint.

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[1] Michel, *Recueil des inscr. grecques*, No. 8.

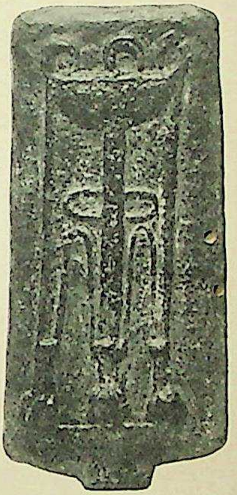

FIG. 8.—AES SIGNATUM (No. 32). 1:3.

Roman Coins.—As gold in the Asiatic coastlands and silver in European Greece, so in Italy the native medium of exchange was copper. In the earliest times the raw metal was circulated in broken knobs of indefinite weight (*aes rude*), which required in all transactions the use of scales. The rude metal was afterwards superseded by cast ingots of an oblong shape, which bore a device to indicate their purpose as money (*aes signatum*). Yet the weights were still irregular, and no mark of value accompanied the types, so that the pieces were not strictly coins. A survival of this primitive currency is seen in the large ingot which has on one side a tripod and on the other an anchor (No. 32; fig. 8). This piece belongs to a later period, when the lighter coined money was already in use, and must probably be regarded as intended for religious or ceremonial purposes, in which the ancient traditions were preserved. Such were the transactions of marriage (cf. p. 29) or sale of property (*per aes et libram*), or dedications to the gods. The first coinage of Rome was less massive than this, but being entirely of copper, was still inconveniently large and cumbrous (*aes grave*). The Roman of the fourth century B.C., when he found it necessary to transport any considerable sum, took his money about with him in a waggon.[1] The use of copper for a token currency, as in Greece, was not possible without a superior coinage of gold or silver to secure its value.

A typical series of the Roman heavy copper money is exhibited (No. **33**; fig. 9). The system is based on the pound of twelve ounces, and the denominations of the various pieces are distinguished by the heads or obverse types, and by the marks of value which they bear. The series consists of the *As*, or pound (I), the half, *Semis* (S), the third, *Triens*, of four ounces (• • • •), the quarter, *Quadrans*, of three ounces (• • •), the sixth, *Sextans*, of two ounces (• •), and the *Uncia*, or ounce, the lower unit (•). Each of these is further differentiated by the obverse head. The *as* has the double head of Janus, the god of beginnings, whose coin opened the series of money as his month begins the year. The *semis* has the head of Jupiter, wearing a laurel wreath; the *triens*, Minerva armed; the *quadrans*, Hercules in the lion-skin; the *sextans*, Mercury, the messenger, with wings in his cap; and the *uncia*, a head of Bellona, the goddess of battle. All the reverses have a common type, the prow of a ship. This device

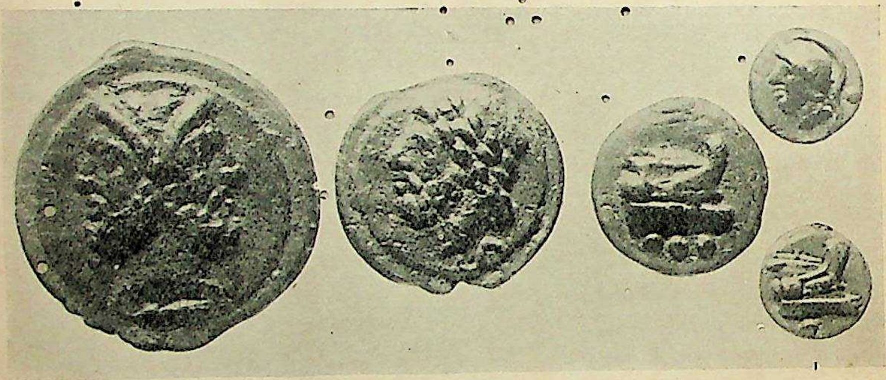

FIG. 9.—AES GRAVE (No. 33). AS, SEMIS, QUADRANS, AND UNCIA. 1 : 2.

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[1] Livy, iv. 60.

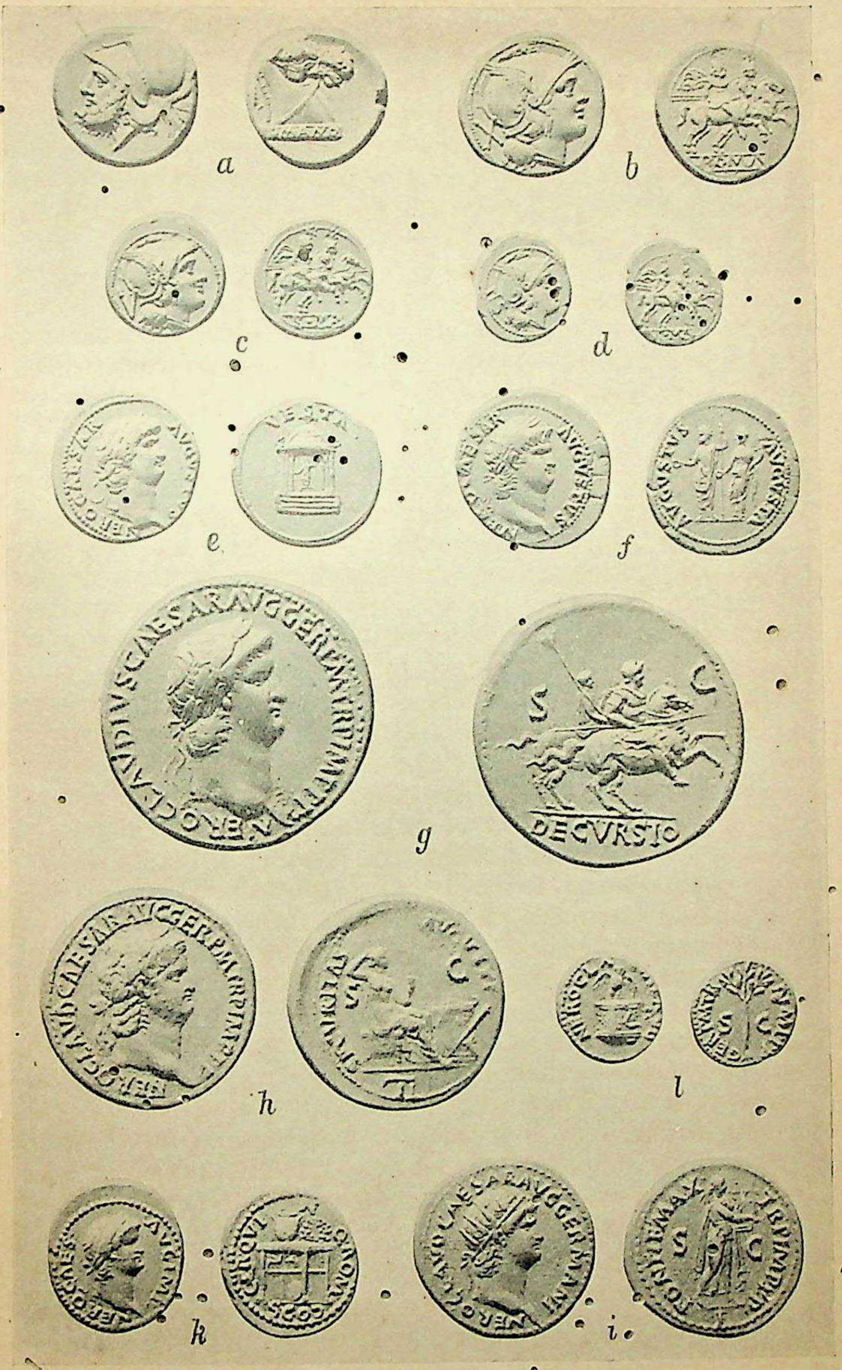
a
b
c
d
VESTA
e
f
g
DECVRSIO
S C
h
l
k
i

Fig. 10.—Roman Coins. 1 : 1.

may mark the date of the introduction of the Roman coinage, which coincided with Rome's first essays on the sea, in the middle of the fourth century before Christ. It remained as the reverse type of the copper money all through the Republic; and even in later times, when a coin was tossed, the choice of sides was "heads or ships."[1]

The heavy bronze coinage of the city of Rome was only one among many similar currencies of the central Italian states. As the Romans conquered the neighbouring territories, where there existed local weight-systems, which, in the interests of commerce, it was well to preserve, instead of imposing their own money, they inaugurated subordinate issues at the dependent mints. On this principle it was natural that when the march of Roman conquest came upon the peoples of South Italy, where a silver currency had been long ago introduced by the Greek colonists, a local issue for those parts was instituted as a subsidiary coinage. To this class of Roman money belongs the silver stater or didrachm with Campanian types (the head of Mars and the bust of a horse) which was struck by the Romans—as the legend ROMANO(*rum*) shews—in Capua for the use of the Campanian district (No. **34**; fig. 10*a*). The commerce of the city of Rome did not yet need a silver currency, but with the extension of power and territory the old copper pieces were inadequate, and in the year 268 B.C. a silver coinage was begun at Rome itself. At the same time the Campanian mint was closed, and the heavy copper coins, being subordinated to the silver unit, were issued as token-money in a reduced and more convenient size.

The first Roman silver coinage bears the types of the goddess Roma, wearing a winged helmet, and on the reverse the patron deities of trade and commerce, Castor and Pollux, the Heavenly Twins or Dioscuri (No. **35**; fig. 10*b–d*). They are armed with spears and ride on horseback, with their stars above their heads. These types occur on all three denominations of the earliest silver, the *Denarius* (marked X), which was worth 10 *asses*; its half, the *Quinarius* (V); and the *Sestertius* (IIS) of 2½ *asses*, which became the unit in reckoning accounts. The two smallest silver pieces were not always struck; but the *denarius*, with the reduced copper for small denominations, remained in use during the period of the Republic at Rome and long into the Empire. Although both series had a great variety of types, the fabric and general appearance were unaltered.

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[1] Macr. *Sat.* i. 7, 22.

With the change to the Empire, reform in all directions was begun, and the coinage was set on a new basis. Gold was introduced to meet the needs of the metropolis of the world, and two new coins, the *Aureus* and its half, were struck in this metal. They were modelled on the silver pieces. The standard silver coin was still the *denarius*, and the only change which it experienced was in type. The head of the emperor took the place of those of deities, with a new form of inscription, which was the forerunner of modern coin-legends. It consisted of the name and titles of the emperor, often with the date of striking, arranged in a circle round the edge of the coin. The minting of gold and silver was assumed by the emperor, but the copper money was left to the senate, whose authority is expressed on each piece by the letters S · C (*Senatus Consulto*, "by decree of the Senate"). The copper series consisted of the *Sestertius*, the equivalent of the smallest silver coin, now valued at 4 *asses* instead of the original $2\frac{1}{2}$; the *Dupondius*, of 2 *asses*; the *As*, and fractions of the *as*, *Semis* and *Quadrans*, which are of less frequent occurrence. These coins sometimes differed as to the metal used, the *as* and *semis* being of copper, and the *dupondius* and *sestertius* of brass; or in the style of the emperor's head; or, as in the case of the coins exhibited, the *as* is marked I and the *dupondius* II (fig. 10*h*, *i*). Usually, however, the two pieces are confused, and are loosely termed by collectors "second brass," the sesterce being "first brass," and all denominations lower than the *as* "third brass." The reverse types were very numerous, and, with the exception of the mark S · C on the copper, none of them was peculiar to any denomination. The series which is selected here to illustrate the Imperial coinage is of the reign of Nero (54–68 A.D.); all the pieces, therefore, bear the image and superscription of that Caesar, and their reverses have complimentary references to the emperor and his family, or topical allusions to current events (No. 36; fig. 10*e*–*l*).

Nero was the first emperor to reduce the weight of the *denarius*, and from his time the degeneration was rapid. A series of seven pieces, from Tiberius to Probus (14–281 A.D.), illustrates the debasement of metal, which is apparent to the eye (No. 37). By the time of Gordianus Pius (238–244 A.D.) no trace of silver is visible, and the coin of Probus here exhibited is plainly copper. Yet these pieces represent the only silver money which was then coined. The currency was supplied by earlier pieces of better quality, which would pass as bullion by the side of the later issues, and in the absence of a genuine state currency, commercial transactions were effected by means of scales.

It is doubtless due to the fact that a good coin has a full commercial value, whatever its age or nationality may be, that so many pieces have come down from antiquity to modern times. Many of them may have been in use, either as currency or treasure, during the interval; and the inherent utility of the money has been the means of preserving the types and legends which give to coins their eminent value as documents of history and art. Great quantities, too, have been preserved by the care or avarice of their former owners, who hid their wealth for security and were unable to recover it. Portions of two such hoards are shown at the end of the case. One consists of Athenian staters of the late fifth century B.C. (No. 38), which were found in the Egyptian settlement of Naukratis, and the other is a large collection of late Roman coins of the fifth century A.D. (No. 39). These were buried in another Egyptian town, Hawara, in the egg-shaped jug which is shown with them. At Pompeii, a city which was overwhelmed by the volcano in the midst of its daily life, money, like all other things, has been found ready to hand and actually in use. There is in this Case all that the fire has left of a Pompeian money-box, and among the coins which it contains is a copper sesterce of Nero, whose reign ended eleven years before the catastrophe. Shreds of a net purse are also visible in the box (No. 40).

A curious coin, struck for a special religious purpose, is the copper piece of Nemausus (Nîmes, in the South of France), which is made in the shape of a ham for dedication to the deity of the local fountain (No. 41). The offering was probably originally paid in kind. Another votive coin is the silver stater of Sikyon (No. 41*), which is marked by an inscription punctured by the dedicator — *To Artemis in Lakedaemon.* A religious character attaches also to the bronze coin of Laodikeia in Phrygia, which is pierced and suspended from a wire loop for wearing as a charm against sickness, by virtue of the figures which it bears of Asklepios and Hygieia, the deities of health (No. 41**).

With the exception of the Italian heavy copper, which was cast, nearly all ancient coins were struck in dies, and most of the false pieces which have survived are defective in the quality of the metal, while the fabric is good. Among the Greeks bad money was occasionally issued officially, as Dionysios of Syracuse is said to have paid his debts in staters made of tin. Nothing has come down to us which confirms this statement, but there are in existence plated pieces from his mint, like the false Athenian coin already mentioned (No. **28**, p. 17, above). In the later Roman Empire, when all the standard money was of base metal, the surface was so bad that the coins could easily be counterfeited by casting, and great numbers of the clay moulds used by forgers or by the monetary authorities date from this period. Among the large collection here exhibited (No. **42**) there are some unbroken moulds, and some with the run metal still adhering. Base metal was detected by the use of the touchstone, and pieces of doubtful weight were tested by the balance. An ivory folding balance is shown (No. **43**). The long arm is made just too light to counterpoise a good denarius—the test being that if the coin were heavy enough it would fall off the plate at the end.

For Greek and Roman coins in general, see Hill, *Handbook of Greek and Roman Coins*, with the Bibliography there given.

III.—MARRIAGE.

(Wall-Cases 94–95.)

Greek Marriage.—Though neither Greek nor Roman marriage was definitely associated with the religion of the state, it was, however, among both peoples closely associated with religious rites of a domestic character. Plato in his *Laws* makes it the distinguishing mark of the legally wedded wife that "she had come into the house with gods and sacred marriage rites." These rites are often represented upon Greek vases, as may be seen from the objects and illustrations placed in these cases. The ceremonies may be conveniently divided into those concerning (*a*) the preparation of the bride; (*b*) the removal of the bride from the house of her father to that of her husband; (*c*) the reception at that house; and (*d*) the presents given on the day following marriage (ἐπαύλια).

(*a*) On the day before her wedding the bride not infrequently made an offering of the playthings of her childhood to some deity, presenting her toys to Artemis in particular (see below, p. 192). On the day before marriage, too, water for the bridal bath was brought in procession in the special form of tall vase called a λουτροφόρος, a vase which is seen standing on the chest in the room of the bride here depicted (No. **44**; fig. 11). The scene is taken from the design on a toilet-box of the fifth century B.C. (E 774), which shows the bride being adorned for her marriage. Besides the tall amphora already mentioned, two vases called "marriage bowls" (λέβητες γαμικοί) are seen standing on tall stems before the door, on the further side of which one of the bride's friends is turning the magic wheel intended to inspire the bridegroom with a greater longing of love. So Theocritus sings:

> "Draw to my home, O mystic wheel, the man that I long for."[1]

(*b*) The arrival of the husband, who comes to fetch the bride to his home, may probably be recognised in the design on the fifth-century vase No. **45**. It is, however, a special and sacred occasion which is here represented. The bride, who is seated and holds a sceptre, is probably the Basilinna, wife of the Basileus, the magistrate at Athens who was charged with the supervision of the state-religion. She turns back to look at the bridegroom, who is none other than the wine-god Dionysos, holding his thyrsos or staff crowned with the pine-cone. Two love-gods fly towards the pair with wedding gifts, while on the right approaches a Victory holding lighted torches, which served to light the night-procession to the bride-

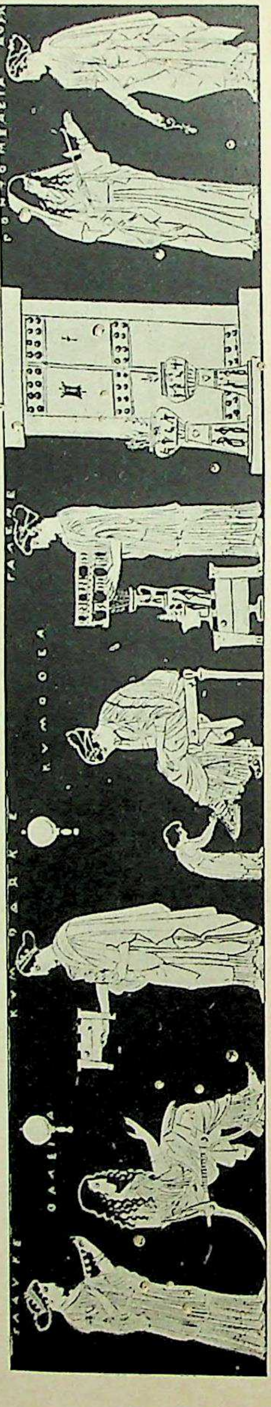

FIG. 11.—DECKING OF A GREEK BRIDE (No. 44).

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[1] Theocr. ii. 17: ἴυγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

groom's house. The subject is explained by a ceremony which took place at the Attic wine-festival of the Anthesteria, celebrated annually in February and March. On the second day of the festival there was a mystic marriage between the wine-god Dionysos and the wife of the Basileus,[1] and it can hardly be doubted that the present design refers to this.

The actual progress of the bride to her husband's home is depicted on the black-figured vase No. **46**, of sixth-century date. The departure took place at nightfall by torch-light, and the bride and bridegroom usually (as in the present instance) made the journey in a mule-car, attended by a friend called the *parochos*.

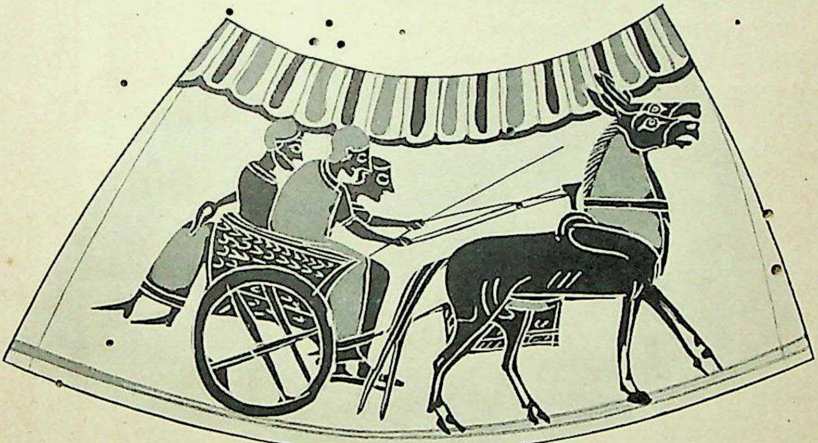

FIG. 12.—THE WEDDED PAIR DRIVING TO THE BRIDEGROOM'S HOME (No. 46).

On the vase (fig. 12) the bride and bridegroom are seen in front of the mule-car, and the *parochos* is seated behind. When the pair reached their home, they were welcomed by the father and mother of the bridegroom, and a procession was formed to the hearth-altar. This is the scene depicted on No. **47**, a reproduction of a painting on a toilet-box in the Third Vase Room (D 11, on Case F). The bridegroom leads the bride by the hand towards the hearth-altar, by the side of which stands the hearth-goddess Hestia, holding a sceptre and what is probably a fig, an allusion to the figs, dates and other fruits (καταχύσματα) showered over the wedded pair as they reached the hearth.[1] Before the pair go a boy playing on the double-flutes and two women holding torches, who probably move round the altar, as well as another woman, who perhaps leads the way to the bridal chamber (figs. 13 and 14).

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[1] Cf. Aristot. Ἀθ. Πολ. 3, 5; Dem. *c. Neaer.*, c. 76; Mommsen, *Feste d. Stadt Athen*, p. 393 ff.

(*d*) Upon the day following the marriage the relations and friends brought presents to the house (ἐπαύλια).[2] The presents consisted chiefly in objects likely to be useful to the bride, such as vases, articles of toilet, spinning implements, etc. The subject was a

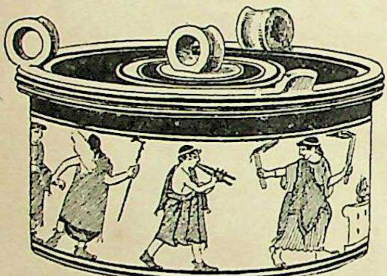

Fig. 13.—Toilet-Box with Wedding Procession.

favourite one with the Greek vase-painters, probable examples being the designs on E 188 in Case 35 and the toilet-box E 773 in Case H in the Third Vase Room. A still better instance occurs on the restored "marriage bowl" E 810 in Case C in the same room, where the bride is being presented with various articles of toilet, probably on the occasion of the ἐπαύλια, though possibly in preparation for the wedding.

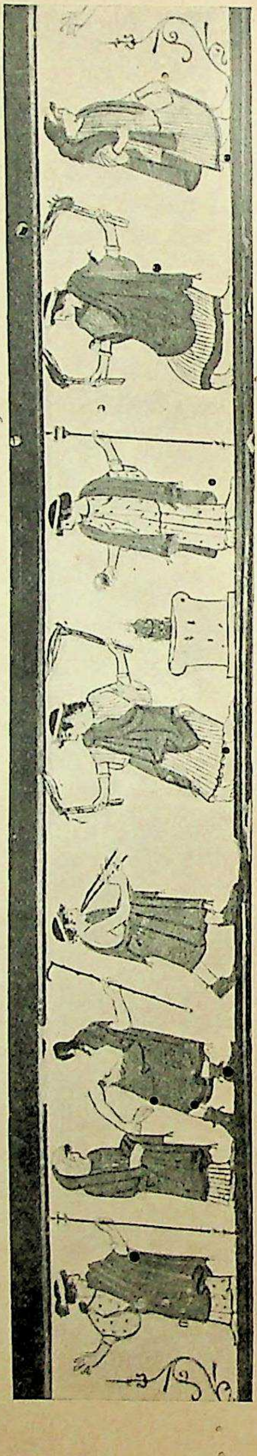

Fig. 14.—Bridegroom Leading Bride to Hearth-Altar. Design on the above toilet-box (No. 47).

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[1] Cf. Schol. to Arist. *Plut.* 768:

φέρε σὺ τὰ καταχύσματα
ταχέως κατάχει τοῦ νυμφίου καὶ τῆς κόρης.

[2] See *Jahrb. d. arch. Inst.*, 1900, p. 144 ff.

Roman Marriage.—In its legal aspects Roman marriage was rather complicated, owing to the different forms by which it could be effected. In the patrician or confarreate marriage a cake of spelt was eaten at the ceremony; in the *coemptio* the husband figuratively bought his bride "with the copper and the scales";[1] in the form called *usus* it was merely necessary that the pair should live together for a year. The illustrations and objects shown in these Cases deal only with certain ceremonies which were common to all forms of Roman marriage. They concern (*a*) the betrothal; (*b*) the actual wedding rites; and (*c*) the escorting (*deductio*) of the bride to the house of the bridegroom.

(*a*) The betrothal took the form of a solemn contract between the fathers or guardians on either side. In all Roman contracts it was customary that a pledge should be given, and this pledge often consisted in a ring. It was fitting, therefore, that a ring given to the fiancée by her betrothed should come to be a sign of the betrothal contract. It is natural to identify these rings with a series of Roman rings which have for their design two clasped right hands. An example in gold of about the third century A.D. (No. **48**) is shown in this Case.

(*b*) The Roman bride before her wedding laid aside the dress of her girlhood (the *toga praetexta*), and dedicated it with her toys to the *Lares*, the guardian deities of her father's house, or else to Venus (see below, p. 192). She was dressed in saffron-coloured veil and saffron-coloured shoes, and had her hair parted into six locks, such as we see wound round the heads of the Vestal Virgins, who were regarded as the brides of the state.[2] The actual ceremony consisted in the solemn clasping of hands (*dextrarum iunctio*), an action seen on the relief on the sepulchral chest (No. **49**) placed in the lower part of this Case. The inscription shows that the chest was dedicated by a freedman and imperial scribe named Vitalis to the memory of his wife Vernasia Cyclas. The ceremony is only shown in an abbreviated form on this chest, but it appears in detail on a relief from a sarcophagus in Rome here illustrated (fig. 15).[3] The husband and wife clasp hands, and between them stands the *pronuba* or matron-friend of the bride, placing a hand on the shoulder of each. The roll held by the man in his left hand is perhaps the wedding contract. Between the pair stands the wedding-god, Hymenaeus, holding a torch. The clasping of hands was followed by a sacrifice to Jupiter, and this closed the actual wedding ceremonies. The sacrifice is represented in the illustration (No. 50 ; fig. 16) taken from a Roman sarcophagus. The bride and bridegroom stand by the burning altar, upon which the latter pours a libation. Behind the pair stands *Juno pronuba*, the presiding goddess of the wedding rites. On the right a bull is being led up to sacrifice, and on the left stand Venus, Hymenaeus and the Graces.

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[1] For a possible illustration of the rite on an early Etruscan monument, see *Röm. Mitt.*, IV., pl. 4, p. 89 ff.

[2] See Jordan, *Tempel der Vesta*, pl. 8–10, p. 43 ff.

[3] See *Cat. of Sculpt.*, III., 2307.

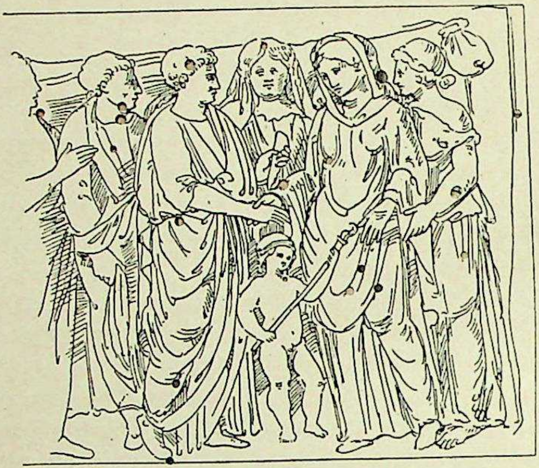

Fig. 15.—Roman Wedding Ceremony.

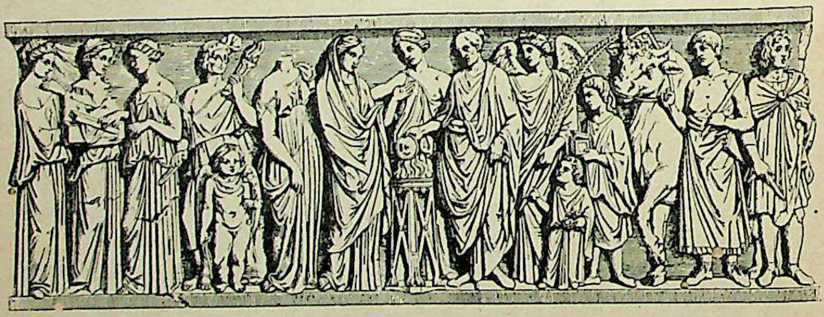

Fig. 16.—Roman Wedding Sacrifice (No. 50).

(c) When night had fallen there followed the procession, in which the bride was escorted from her father's house to that of the bridegroom, a procession described in one of the most splendid of the poems of Catullus.[1] Torch-bearers and flute-players led the way, and the wedding train was accompanied by a crowd, the boys in which chanted rude jesting verses and petitioned the bridegroom for nuts.[2] When the doorway of the house was reached, the bridegroom carefully lifted the bride over the threshold, that there might be no ill-omened stumbling. "Carry the gilded feet across the threshold," sings Catullus, "that the omen may be favourable." This moment is illustrated by a scene from a Roman comedy (No. **51**), taken from a lamp exhibited in Table-Case K (see below, p. 54, fig. 34). The bride is being carried on the back of a man, while a Cupid waits at the door to receive her. Within the house she received a gift of fire and water, elements so necessary to the performance of the housewife's duties, and on the day following the wedding did sacrifice at her husband's altar.

(**44**) *Cat. of Vases*, III., E 774; Furtwängler und Reichhold, *Griech. Vasenmalerei*, I., pl. 57 (3); (**45**) Cf. *Castellani Sale Cat.*, Rome, 1884, pl. ii., p. 18, No. 84; (**46**) *Cat. of Vases*, II., B 485; (**47**) *Cat. of Vases*, III., D 11; *Ath. Mitt.*, XXXII., 1907, p. 80 ff.; (**48**) *Cat. of Rings*, 276; (**49**) *Cat. of Sculpt.*, 2379; (**50**) *Mon. d. Inst.*, IV., pl. 9; *Wiener Vorlegeblätter*, 1888, pl. 9, 3; Rossbach, *Röm. Hochzeits- u. Ehedenkmäler*, p. 105 (2).

See also Daremberg et Saglio, s.v. *Matrimonium*; Samter, *Familienfeste d. Griech. u. Römer*.

IV.—RELIGION AND SUPERSTITION.

(Wall-Cases 96–106.)

Dedications.—The practice of dedicating objects to deities was the natural outcome of gratitude for benefits received or hope of gaining future advantages. Sometimes the object offered was regarded as in the nature of a forfeit. Thus the nine archons at Athens upon entering into office took an oath to dedicate a gold statue at Delphi equal in size to themselves if they transgressed the laws.[3] Objects were frequently dedicated in consequence of a vow. The idea involved was that the gods would be more likely to do their part of a transaction if the applicant for their benefits promised something definite in return. This comes out most clearly in the Roman expression *voti reus*—"condemned to pay a vow"—applied to those whose prayer had been granted, and who now had to fulfil their promise made in time of stress and difficulty. Very frequently the vow was made by some person stricken with disease, and it is to such a cause that we owe the numerous votive offerings representing some part of the human body.

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[1] No. lxi.

[2] *ibid.*, l. 131 f.

[3] Plat., *Phaedr.* 235 D.

The constant streams of these offerings made the ancient temples depositories of all kinds of objects, ranging from jewels of great price and high artistic merit to the roughest terracotta figure. In the Gold Ornament Room (Case D) is a magnificent gold pin of the Ptolemaic period inscribed with a dedication to Aphrodite of Paphos, showing that the offering was the result of a vow made by Eubule, the wife of Aratos, and one Tamisa. Overcrowding led to periodical clearances of objects of the least intrinsic value. To prevent things dedicated returning to the uses of common life, they were frequently broken and thrown into heaps. This accounts for the masses of *débris*, consisting chiefly of terracottas and vases, which have been found within the precincts of great sanctuaries.

The vast accumulations of treasure in the various temples naturally demanded careful cataloguing and supervision on the part of the temple officials. From time to time elaborate inventories were drawn up, and (after the manner of ancient documents) inscribed on stone. Such inventories have been discovered in large numbers at Delos, Athens, and elsewhere. In the case of objects in precious metal the weights are recorded and the various members composing a piece of jewellery enumerated.

The principal objects here exhibited as illustrating the ancient custom of dedication may now be mentioned. In Wall-Case 96 is an inscription of the fifth century B.C. (No. 52) found in the ruins of the temple of Poseidon on Cape Taenaron in Lakonia. It records the dedication by one Theares of a slave named Kleogenes to the temple-service of Poseidon. The names of an *ephoros*, probably an official of the temple, and of a witness are added. This Greek practice of dedicating slaves to the temple-service of a god reminds us of the Hebrew custom of dedicating children (such as Samuel) to like service.

In the lower part of Case 96 we have an example (No. 53) of the careful inventories which the temple officials of the Parthenon drew up as records of the objects committed to their charge. In the present instance the list was drawn up about 400 B.C. The following are some typical entries :

(*a*) The "larger" gold necklace set with gems. It has twenty rosettes and a ram's head pendant. Wt., 30 drachmae (about 4½ oz. troy).
(*b*) A gold crown set with gems. Wt., 45½ drachmae.
(*c*) Thirty-three plain gold cups. Wt., 1403 drachmae.

The lower part of Case 97 contains an inventory (No. 54) of various garments dedicated to Artemis Brauronia, who had a shrine upon the acropolis of Athens. We know that it was the custom of women after childbirth to dedicate garments to Artemis, and in particular to Artemis Brauronia. That the garments were often anything but new is shown by the fact that several are described as "in rags." A typical extract from the inscription may be given : "A purple dress, with variegated chequer pattern. Dedicated by Thyaene and Malthake." The entries range in date from 350–344 B.C.

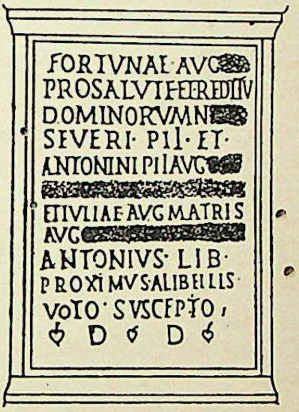

FIG. 17.—ALTAR DEDICATED FOR THE SAFE RETURN OF SEPTIMIUS SEVERUS AND HIS FAMILY (No. 55). Ht. 2 ft. 7 in.

An interesting example (No. 55) of the practice of dedicating altars to members of Roman Imperial houses is furnished by the inscription (fig. 17) in the lower part of Case 98. It formed the front of a marble altar, and is a dedication by an Imperial freedman named Antonius, who was in charge of the "Department of Petitions," for the safe return of the Emperor Septimius Severus, his wife Julia Domna, and his sons Caracalla and Geta. The name of Geta has been erased in conformity with an edict of Caracalla, who murdered his brother, and ordered that his name should be erased from every inscription throughout the Roman Empire. The date of the inscription is about 200 A.D.

Two curious examples of dedicatory tablets (Nos. 56, 57) are seen in the casts placed in the upper and lower parts respectively of Case 101. The originals, from Slavochori, probably the site of the ancient Amyklae near Sparta, are in the Hall of Inscriptions. The first was dedicated by Anthusa, daughter of Damaenetos, a *ὑποστάτρια* or under-tirewoman in the service of a temple, possibly that of Dionysos, for we know that this god had a temple near Amyklae, which none but women might enter. On the relief is a series of objects connected with the toilet, such as a mirror, a comb, a box for cosmetics, a case containing a sponge, a pair of slippers, etc. Possibly the dedicator was in charge of objects of this nature. The other relief, from the same place, was dedicated by a priestess named Claudia Ageta, daughter of Antipater, and shows a very similar series of objects. Both these reliefs are of Imperial date.

In the bottom of Case 102 is the base of a statuette (No. 58; fig. 18) found at Curium in Cyprus. It bears an inscription, written both in Greek and in the native Cypriote syllabic characters: "Ellooikos, the son of Poteisis, dedicated this as a vow to Demeter and the Maid." The inscription is of the fourth century B.C., and is of special interest on account of its bilingual character. Immediately below it is an altar (No. 59) dedicated to the Bona Dea of Anneanum (a town in Etruria) by C. Tullius Hesper and Tullia Restituta. The Bona Dea was a goddess specially invoked by women. Hence we may suppose that it was Tullia Restituta more particularly who showed her thankfulness by this dedication. Two other large objects in marble of a votive character are exhibited in the bottom of Cases 103 and 104 respectively. The chest-like stool (No. 60) was offered by a priestess named Philis to Persephone, the basket (No. 61) by one Xeno to Demeter and Persephone. The basket is dedicated with peculiar fitness to the goddesses of corn and fruit, for it was in such woven baskets that the ears of corn were ingathered, while the chest, as has been pointed out, is also closely associated with Demeter and Persephone, who are frequently represented seated on it. Both of these last objects were found by Sir Charles Newton in the precinct of Demeter at Knidos in Asia Minor.

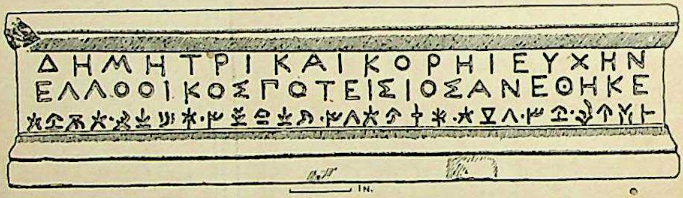

FIG. 18.—BASE WITH DEDICATION TO DEMETER AND PERSEPHONE (No. 58).

We now turn to a series of offerings which commemorate recovery from disease or bodily injury. The upper part of Cases

103–106 contains a set of marble reliefs (No. **62**) found at the foot of the Pnyx at Athens, the rocky semicircular meeting-place of the Athenian people. They are dedicated by women—Eutychis, Isias, Olympias, and others—to Zeus the Highest, and have representations of various parts of the human body, such as eyes, breasts, arms, etc. These reliefs, which are of Roman date, are clearly thank-offerings for recovery from disease. There must have been a regular trade in these models, for Clement of Alexandria, writing about 200 A.D., talks of "those who manufacture ears and eyes of precious wood and dedicate them to the gods, setting them up in their temples."[1] No. **63**, from a shrine of Asklepios in Melos, is a relief representing a left leg, dedicated, as the inscription shows, by way of thank-offering to the deities of healing, Asklepios and Hygieia. Next it is a small relief from Cyrene (No. **64**), showing a right ear. There are several other objects here exhibited which were probably offered by grateful votaries in return for healing mercies. Such are the bronze ticket with a bronze leg suspended from it (No. **65**), inscribed

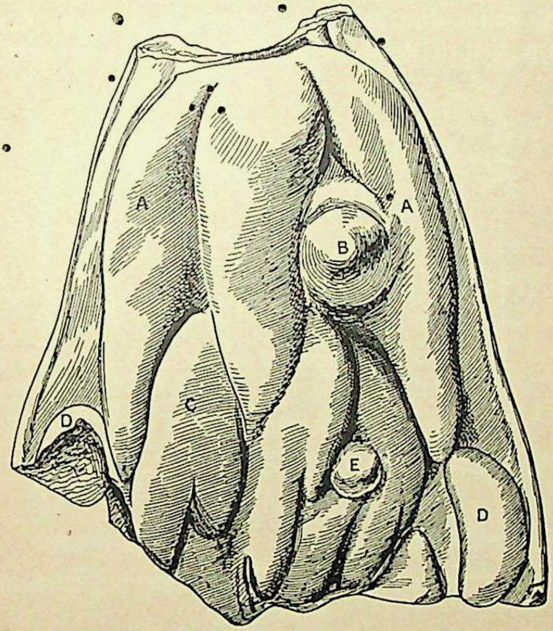

FIG. 19.—TERRACOTTA MODEL OF THE INTERNAL ORGANS (No. 66). 1:2.

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[1] *Strom.*, v. 566.

with the name of the donor Caledus, and two arms with a chain for suspension. In Cases 105 and 106 a whole series of terracotta votive hands, feet, eyes, breasts, etc., doubtless represent the thank-offerings of the poorer classes. With these is a curious terracotta model (No. **66**; fig. 19) of the lungs (A), heart (B), liver (C), kidneys (D), spleen (E), and other internal organs of the human body. Though primarily of a votive character, it is of considerable interest to the student of ancient anatomy. A votive relief of rather different character is placed on the upper shelf. It represents two plaited locks of hair dedicated (as the inscription records) by Philombrotos and Aphthonetos, sons of Deinomachos, to Poseidon, god of the sea (No. **67**; fig. 20). It was a common custom in Greece to dedicate hair at important crises of life, particularly to deities connected with water. Achilles, on the death of Patroklos, shore off for him the hair he was growing long as an offering to the river Spercheios.[1]

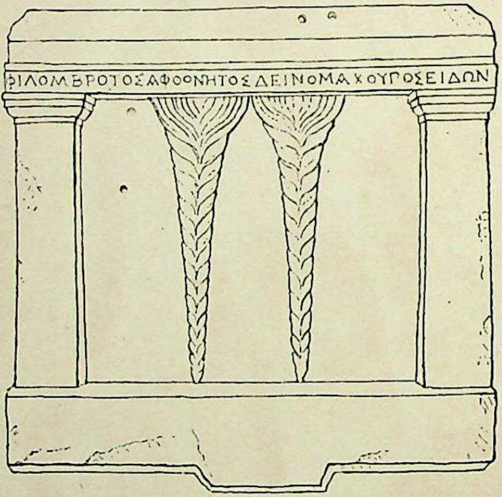

FIG. 20.—SCULPTURED LOCKS OF HAIR DEDICATED TO POSEIDON (No. 67). Ht. 13½ in.

Other objects illustrating the frequency and variety of Greek and Roman dedications may best be described in approximately chronological order. Two objects, which are more fully dealt with in other sections, may here be mentioned. In the sixth century B.C. the athlete Exoidas dedicated to the Dioscuri, patrons of athletic exercise, the bronze diskos (Case 107; No. **130**) with which he had conquered "the high-souled" Kephallenians in athletic contest. In the early fifth century B.C. Hieron and his subject Syracusans dedicated at Olympia in honour of Zeus a helmet captured from the Etruscans in the great naval victory off Kyme (474 B.C.). This helmet (No. **166**; fig. 60) is placed with the other helmets in Case 117. The huntsman, no less than the athlete and the warrior, felt that the gods took an intimate part in his successes. This is illustrated by the inscribed bronze model of a hare in Case 103, with its head thrown back in the death agony (No. **68**; fig. 21). The Ionic letters, of about 480 B.C., read: "Hephaestion dedicated me to Apollo of Priene."[1] This offering reminds us of another exhibited in the left-hand wall-case in the Greek Ante-Room downstairs. A small limestone statuette, found on the site of the Greek settlement of Naukratis in Egypt, represents a young huntsman with two boars and two hares slung over his shoulders. It is inscribed "A dedication by Kallias"—probably to Aphrodite, since it was found within her precinct (*Cat. of Sculpt.*, I., 118).[2]

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[1] *Il.* xxiii. 141 f.:

στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,
τήν ῥα Σπερχειῷ ποταμῷ τρέφε τηλεθόωσαν.

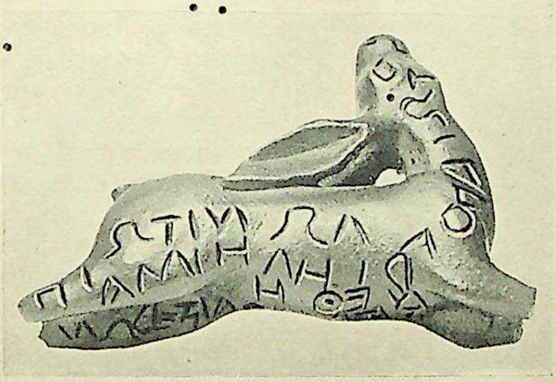

FIG. 21.—BRONZE VOTIVE HARE (No. 68). L. 2¾ in.

Other interesting Greek dedications of an early date are the bronze tablet (Case 103: No. **69**) found in Corfu, with an inscription showing it to be an offering by one Lophios; the silver ingot

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[1] Τῷ Ἀπόλλωνι τῷ Πριηλῆϊ μ' ἀνέθηκεν Ἡφαιστίων.

[2] Cf. the epigram *Anth. Pal.* vi. 111, where a huntsman dedicates the skin and antlers of a deer to Artemis.

(No. **70**) dedicated to Zeus Lykaeos (Zeus "the wolf-god") by Trygon; and the elaborate axe-head (No. **71**; fig. 22), found in Calabria, which bears an inscription recording that it was vowed to Hera of the plain by Kyniskos, "a butcher," as a tenth of his profits (sixth century B.C.).[1]

The two bronze bulls (Nos. **72** and **73**) are offerings made by Greeks to an Egyptian deity. They were dedicated by Greeks named respectively Sokydes and Theodoros, and represent the sacred bull Apis, worshipped at Memphis in Egypt as an incarnation of the god Ptah. The offering of Sokydes is here illustrated (fig. 23).[2] Notice the elaborate saddle-cloth, and the wings of the Egyptian scarabaeus and hawk engraved on the bull's back. The date of these bronzes is the late sixth or early fifth century B.C. The Greeks must have become acquainted with the worship of Apis in the seventh century B.C., when they served King Psammetichos I. as mercenaries. That monarch was a fervent worshipper of the god, and built a great temple for him at Memphis. Herodotus[3] mentions the courts where the bull was kept, and says that the Greeks called him "Epaphos." The bull dedicated by Sokydes was found in the Nile Delta, that dedicated by Theodoros at Athens.

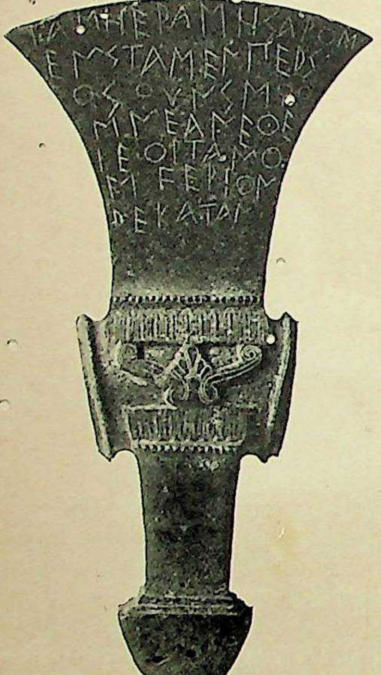

FIG. 22.—BRONZE VOTIVE AXE-HEAD (No. 71). Ht. 6½ in.

The two bronze wheels in Case 103 each bear a votive inscription. The earlier (No. **74**), said to have been found near Argos, was perhaps an offering to the Dioscuri (Castor and Pollux, the divine patrons of athletic contests) by Eudamos, a

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[1] Τάς Ἥρας ἰαρὸς | ἐμὶ τᾶς ἐν πεδί|ῳ. ϙύνισϙό|ς με ἀνέθη|κε ὦ, ταμο|ς Fέργον | δεκάταν.

[2] Inscribed: Τῷ Πάνεπί μ' ἀνέστασε Σωκύδης.

[3] ii. 153.

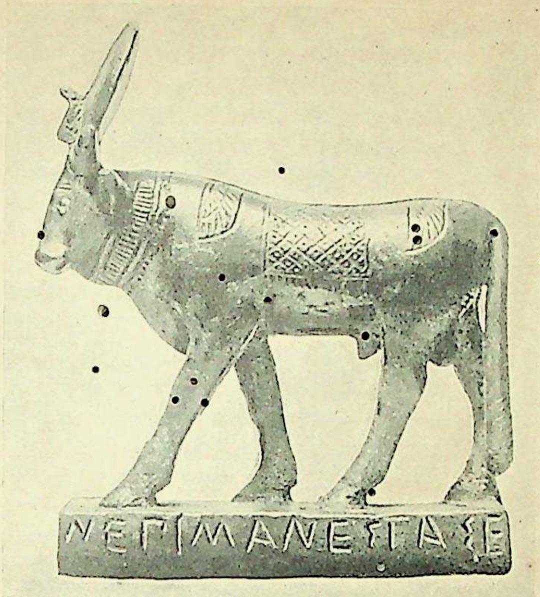
ΝΕΓΙΜΑΝΕΣΓΑΣΕ

FIG. 23.—BRONZE VOTIVE BULL (No. 72). Ht. 4 in.

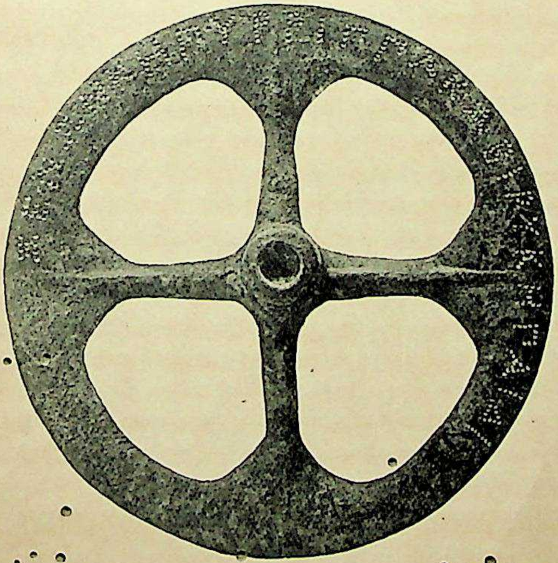

FIG. 24.—BRONZE WHEEL DEDICATED TO KABEIROS AND THE CHILD (No. 75). Diam. 3⅞ in.

victor in a chariot race. The other (No. 75) comes from the temple of the Kabeiri at Thebes, and is dedicated by Xenon and Pyrrhippa to Kabeiros and the Child (fig. 24). The bronze bell (No. 76) is from the same temple, and was likewise offered by one Pyrrhias to Kabeiros and the Child (fig. 25). The Kabeiri were deities of a mystic and subterranean character, who at Thebes apparently became closely connected with Dionysos, the wine-god. That a large element of burlesque entered into their worship can be seen from the vases discovered on the site of their shrine (Second Vase Room, Case 7, E 77 and 78).

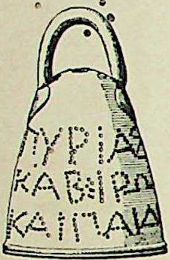

FIG. 25.–BRONZE BELL DEDICATED TO KABEIROS AND THE CHILD (No. 76). 1:2.

Most of the votive objects so far described bear Greek inscriptions. One in Oscan (No. 77) on a votive tablet found at Agnone (Bovianum Vetus) in the Samnite territory serves as a transition to the Roman dedications. The tablet, apparently of about 200 B.C., is inscribed on both sides, and seems to give a list of statues of deities, some, such as Vezkei, peculiar to the Samnites, others, such as Ceres and Hermes, of widely spread worship. It is a most important monument of the Oscan dialect, a language spoken by the early Italic tribes whose chief centre was the mountainous country above Campania.

Near this tablet are several Roman dedications. Three curious silver-gilt plaques, probably of the second century after Christ (Nos. 78–80), found at Heddernheim, near Frankfurt-on-Main, were dedicated to Jupiter Dolichenus. At first merely a local god, originating in the town of Doliche in Commagene, near the Euphrates, he later acquired considerable popularity throughout the Roman Empire, and his worship was carried far and wide by the Roman legionaries, who were largely instrumental in conveying these Oriental worships to the West. The silver tablet illustrated (No. 78; fig. 26) shows Jupiter Dolichenus in a shrine, holding thunderbolt and sceptre, with the eagle at his feet. The inscription, written in somewhat defective Latin,[1] runs: "To Jupiter of Doliche, best and greatest, where iron has its birth. Dedicated by Flavius Fidelis and Q. Julius Posstimus by command of the god on behalf of themselves and their families." Another tablet (very fragmentary) shows the god in trappings of war, holding double-axe and thunderbolt, and standing on a bull (No. **80**). He is being crowned by Victory. The presence of mines in North Syria will account for the recurring phrase, "Where iron has its birth." Another Oriental deity, of an influence much deeper than that of Jupiter Dolichenus, was Mithras. This Persian god of light did not thoroughly win his way into the Roman world until the second century after Christ. But, once established, he proved himself of far-reaching power. Mithraism had in its ritual many points of resemblance to that of Christianity, and in the third and fourth centuries after Christ proved a most formidable rival to the spread of Christian doctrines. A memorial of Mithras is seen in the large bronze tablet (No. **81**) in Case 104. Its top is decorated with knife and libation-bowl on either side respectively. The inscription, of about the third century after Christ, tells us that it was dedicated to Sextus Pompeius Maximus by priests of Mithras. He had held offices in the Mithraic priesthood.

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[1] I(ovi) O(ptimo) M(aximo) Dolicheno, u|bi ferrum nascit|ur, Flavius Fidelis et C. Iulius Posstim|us (*sic*) ex imperio ipsi|us pro se et suos (*sic*).

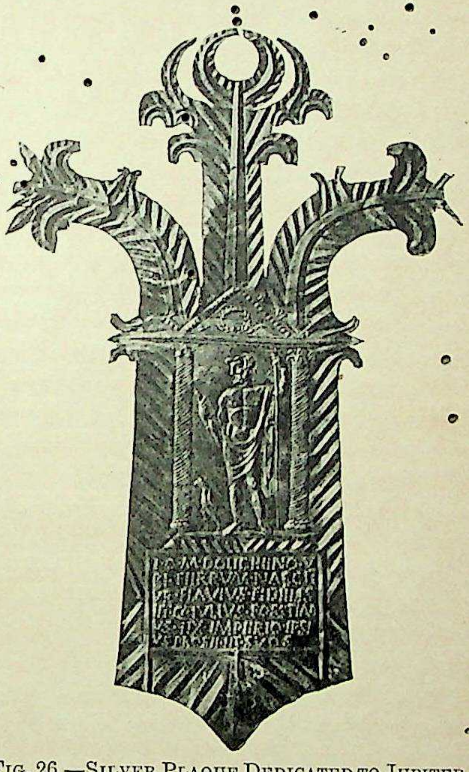

FIG. 26.—SILVER PLAQUE DEDICATED TO JUPITER DOLICHENUS (No. 78). Ht. 9½ in.

There are several small bronze tablets in Case 104 with dedicatory or religious inscriptions. Among them may be mentioned No. **82**, offered to Juno by a freedman named Q. Valerius Minander, and No. **83**, an oval bronze seal with a design representing the Emperor Philip (244–9 A.D.; mentioned above, p. 8, in connection with the bronze *diploma*), his wife Otacilia, and their son Philip. The inscription shows that the seal belonged to the religious society of the Breisean Mystae, who apparently sealed on behalf of the city of Smyrna, where was a synod of the Mystae of the Breisean Dionysos. No. **84** is the result of a vow made by Hedone, the maid-servant of M. Crassus, to Feronia, a goddess closely connected with freedmen and freedwomen.[1] Her temple at Terracina, on the west coast of Italy, was specially associated with the manumission of slaves. It is likely, therefore, that Hedone's vow had something to do with her manumission. In No. **85** we have a votive offering in the shape of a bronze plate, made to the *Lares* or gods of the house by Q. Carminius Optatus. The Lares are represented in art as youthful male figures, holding a *cornucopia* or horn of plenty, and a plate (*patera*) [see Case 52 of the Bronze Room, and No. **85***]. The offering of a plate was thus peculiarly appropriate, for with the *Penates* these gods were supposed to ensure the food-supply of the family.

In Case 104 note the series of lead figurines (modelled on both sides). They represent warriors with helmet, cuirass, shield, sword, and greaves. These figurines (No. **86**), probably of the seventh to sixth centuries B.C., were found at Amelia (Ameria) in Umbria. It is probable that they are of a votive character, though it has been suggested that they are the prototypes of the modern tin soldier. Very similar figurines have been discovered on the site of the Menelaon, near Sparta, and more recently on the site of the temple of Artemis Orthia by members of the British School at Athens.

Religious rites.—The inscription in the left part of Case 98 (No. **87**) gives us a glimpse of religious rites at Skambonidae, a deme of Attica, in the early part of the fifth century B.C. The demarch, or local mayor, provided a victim for sacrifice, receiving back the hide of the animal. The oath taken by the priests is given, showing that they were bound to submit to a scrutiny of their official actions.

Religious customs of the Greeks are illustrated by several small objects in Cases 98–100. The small alabaster statuette of a turreted goddess (No. **88**) is of special interest from the fact that her mouth and breasts are pierced, evidently with the object of allowing some fluid, such as milk or wine, to flow from them for the edification of her votaries. The lekythos (No. **89**) from Kameiros in Rhodes (about 500 B.C.) represents the two gods Castor and Pollux descending from heaven on horseback to take part in the festival of the Theoxenia (fig. 27). This feast, indicated by the couch on which they were to recline, was given in honour of the twin gods. Such a festival well illustrates the perfectly human interests which the Greeks attributed to their deities. The fifth century kylix (No. 90) shows the gesture of the raised right hand, often used in prayer. The young athlete, whose oil-flask hangs behind him, is probably praying before the altar. That athletes entered upon their tasks with extreme seriousness is clear from the oath taken by them before the image of Zeus in the Council House at Olympia, when they

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[1] Cf. Livy, xxii. 1, 18: . . ut libertinae et ipsae, unde Feroniae donum daretur, pecuniam pro facultatibus suis conferrent.

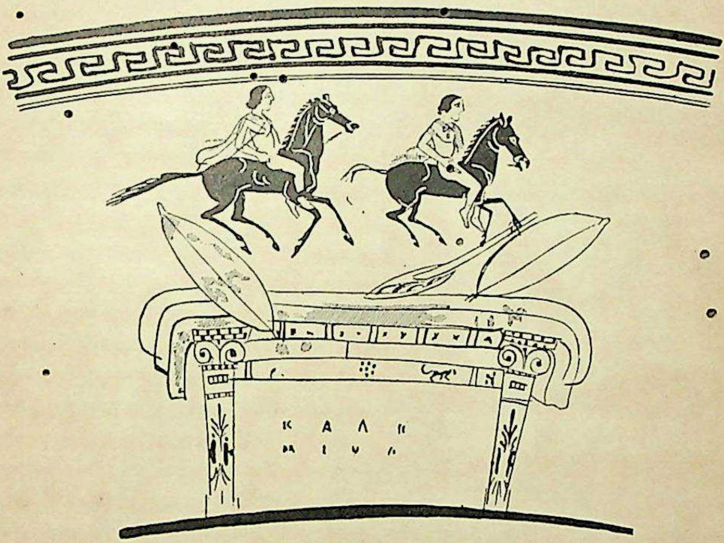

FIG. 27.—THE DIOSCURI COMING TO THE THEOXENIA (No. 89).

swore upon the cut pieces of a boar that they would be guilty of no foul play.[1] In the Greek view athletics and religion were very closely connected.

Passing now to Italic religious ceremonies, we may notice the archaic bronze statuette of an augur (No. 91), whose function it was to draw omens from the aspect of the heavens or the flight and cries of birds. He wears a cloak drawn veil-wise over his head, a common religious garb, and in his right hand holds the *lituus* or curved wand used for the ceremonial dividing of the heavens into quarters. In connection with this statuette mention should be made of an early Greek inscription (No. 92) in the bottom of Cases 105–106. It was found at Ephesus, and is probably of about the same period as the statuette, the sixth century B.C. It gives rules for drawing lucky or unlucky omens from the flight of birds. The principal signs are the flight from right to left or *vice versa*, and the raising or lowering of the bird's wing. The use of the veil in religious rites at a much later date is again seen in the marble portrait head of a woman (No. 93) in Case 100. It has been taken for the portrait of a Vestal Virgin, but the absence of the characteristic six braids of hair over the forehead renders this view unlikely. More probably the head is the portrait of an Imperial lady of the late first or early second century A.D., in the character of a priestess.

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[1] Paus., v. 24, 9.

Below the head is a series of early Italic bronze implements, which may have been used in sacrifice. Those with the curved claws were probably used for taking boiled meats out of a caldron. They remind us of the five-pronged sacrificial forks mentioned in Homer, and of the custom of the Jewish priests' servants as described in the Book of Samuel: "The priest's servant came, while the flesh was in seething, with a fleshhook of three teeth in his hand; and he struck it into the pan, or kettle, or caldron, or pot; all that the fleshhook brought up the priest took therewith." On the right are three bronze gridirons. These, like the fleshhooks, originally had wooden handles inserted into their sockets. The meat was spitted upon hooks, which only remain in one instance.

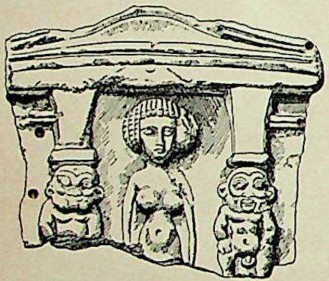

FIG. 28.—APHRODITE WITHIN A SHRINE (No. 94). Ht. 2½ in.

Shrines.—In Case 101 a series of terracotta shrines is exhibited. They were doubtless for household use, employed in much the same way as modern images of the Madonna. No. 94 (fig. 28), from the early Greek settlement of Naukratis, in the Nile Delta, shows Aphrodite within a shrine supported by figures of the Egyptian god Bes, a characteristic combination of Greek and Egyptian elements. No. 95, from Amathus, in Cyprus, is also semi-Egyptian in character, and shows a deity surmounted by a winged solar disk. Another shrine from Naukratis (No. 96) contains the sacred Apis-bull of the Egyptians, which has already been mentioned above (p. 38). No. 97 is an example of a shrine containing a baetylic image, that is, a stone worshipped as sacred. A cone resembling the one here shown was worshipped in the temple of Aphrodite at Paphos in Cyprus. In front, a small lead model shrine (No. **98**) of later date, from Sardinia, represents Aphrodite just risen from the sea-foam and wringing out her hair. The circular shrine (No. **99**; fig. 29) is of Roman date, from Eretria in Euboea. Its form and more especially the indication of overlapping scale-plates on the roof remind us strongly of the famous temple of Vesta at Rome.

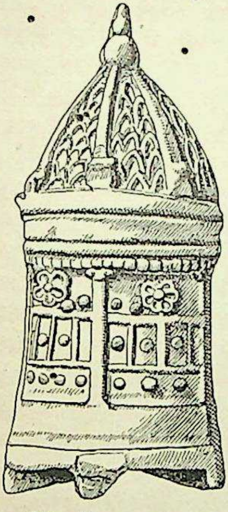

FIG. 29.—TERRACOTTA MODEL SHRINE (No. 99). Ht. 4 in.

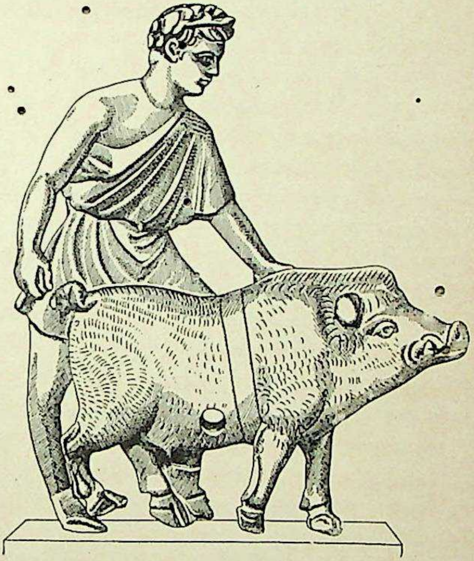

FIG. 30.—ATTENDANT DRIVING PIG TO SACRIFICE (No. 102). Ht. 4 in.

In Case 102 are two examples (Nos. **100, 101**) of a combined lamp and altar, for use in domestic shrines, probably of late Roman date.[1] In one of these the basin for libations is supported on a pine-cone. Akin to these is the small limestone cone and altar from the Cyrenaica.

No. **102** (fig. 30) is a bronze representing an attendant leading a pig to sacrifice. The pig (as well as the sheep and the bull) was a favourite sacrificial animal among the Romans. At the lustral ceremony of the *suovetaurilia*, the bull, sheep, and pig were driven round the farmer's fields to keep them free from blight and disease. Certain deities, notably Persephone and the Bona Dea, had swine as their special victims. In Case 103 (No. **103**) will be seen a terracotta votive pig found in the precinct of Demeter and Persephone at Knidos.

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[1] Similar objects have been found in the Catacombs. Cf. Seroux d'Agincourt, *Sammlung d. Denkmaeler d. Sculptur*, pl. viii., fig. 27.

Superstition and Magic.—As the simple faith in the gods decayed in the Greek and Roman world, compensation was largely sought in the dark rites of superstition and magic. The antiquities in Cases 105, 106, indicate some of the forms which such superstition took. Prominent among them was the practice of writing down curses on lead or talc with a view to the injury of those against whom the writer conceived that he had a grudge. These tablets were called in Latin *defixiones*, because they were suppose to fix down, as it were, the hated enemy. The imprecations written on them usually run in formulae, and the gods implored to work the ruin are naturally those of the nether regions. In later times especially, all manner of obscure and barbarous demons are introduced. The examples of these tablets here exhibited probably belong to the last three centuries before Christ. They come from various quarters—Knidos, Ephesus, Curium in Cyprus, Kyme in S. Italy, and Athens. Those found by Sir Charles Newton at Knidos may be taken as typical. In one case a certain Antigone, in order to clear herself from the charge of having attempted to poison Asklepiades, invokes curses upon herself if the accusation be true. In another, Artemeis devotes to Demeter, Persephone, and all the gods associated with Demeter, the person who withholds garments entrusted to him. These tablets (No. **104**) appear to have been nailed to the walls of the sacred precinct of Demeter, where they were found. In the case of a tablet from Athens, the iron nail which fastened it to the wall is still preserved.

Nails themselves were highly esteemed as instruments of magic. Ovid, for instance, says that Medea (the typical witch) made waxen effigies of absent foes, and then drove nails into the vital parts.[1] Examples of magical nails are seen in the series of bronze nails (No. **105**) covered with cabalistic inscriptions and signs, and sometimes showing a strange mixture of Judaism and Paganism, as when Solomon and Artemis are invoked together. They may be attributed to the Gnostics, a sect which arose in the second century after Christ. Their claim was that, by a combination of various religious beliefs, they arrived at the only true knowledge of divine things. The magic nail has in one case

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[1] Ov., *Her*. vi. 91 f.

(No. 106) been used to fasten a bronze lamp, decorated with a head of Medusa, into a socket.

On the shelf above will be noticed a number of bronze hands (No. 107). They are right hands, represented with the thumb and first two fingers raised. On them are numerous magic symbols in relief, such as the snake, the lizard, and the tortoise. The hand illustrated (fig. 31) is covered with such signs, prominent among which are the serpent with the cock's comb, the pine-cone, the frog, and the winged caduceus. One of the hands bears the inscription "Zougaras dedicated me to Sabazius in fulfilment of a vow"; another "Aristokles, a superintendent, to Zeus Sabazius." Sabazius was a Phrygian and Thracian deity, whose worship was widely spread in the Roman world. There can be no doubt that these hands were intended to avert the evil eye. Sometimes the hands have instruments connected with the ecstatic worships of the East depicted upon them, such as the Phrygian flutes, the cymbals, or the sistrum. Case 106 contains several specimens of the last-named instrument. It was composed of a handle and loop-shaped metal frame, across which passed several movable metal rods. When the sistrum was shaken the curved ends of the rods came into violent contact with the sides of the frame and produced a metallic clang. The sistrum was used by the Egyptians in their religious rites, and particularly in the worship of Isis. With the introduction of that worship into Italy in the first century B.C., the Romans became familiar with it. Apuleius, a writer of the second century after Christ, mentions silver and gold sistra, as well as bronze. A silver example is here shown (No. 108). The decoration is often elaborate, a favourite ornament for the top being the group of the wolf suckling Romulus and Remus, or the recumbent figure of a panther.

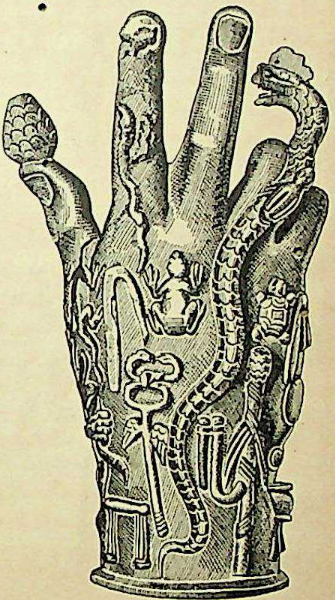

FIG. 31.—BRONZE MAGIC HAND (No. 107). Ht. 5¾ in.

To the same class of amulets as the votive hands must be assigned the terracotta model of a mirror, covered over with numerous objects of magical virtue (No. 109). Several of these are well-known attributes of deities, *e.g.* the thunderbolt, the trident, the club, the crescent, and the caduceus. The object of these amulets seems to have been to propitiate the deities whose symbols are represented on them.

Dedications.—(52) *B.M. Inscr.*, cxxxix.; (53) *B.M. Inscr.*, xxxiii.; *I.G.*, II., 656; (54) *B.M. Inscr.*, xxxiv.; *I.G.*, II., 754; (55) *C.I.L.*, VI., 180; Ellis, *Townley Gallery*, II., p. 279; (56, 57) *B.M. Cat. of Sculpture*, I., 811, 812; (58) *Excavations in Cyprus*, p. 64, fig. 77; (59) *C.I.L.*, VI., 30689; Ellis, *Townley Gallery*, II., p. 275; *Ancient Marbles*, X., p. 132, pl. liii., 1; (60) *Cat. of Sculpt.*, II., 1311; (61) *ibid.*, 1312; (62) *Cat. of Sculpt.*, I., 799–808; (67) *ibid.*, 798; (68) *Cat. of Bronzes*, 237; (69) *ibid.*, 261; (71) *ibid.*, 252; (72) *ibid.*, 3208; (74) *ibid.*, 253; (76) *ibid.*, 318; (77) *ibid.*, 888; (78–80) *Bonner Jahrb.*, CVII. (1901), p. 61 ff., pl. vi., vii.; (81) *Cat. of Bronzes*, 904; (86) Cf. Tod and Wace, *Sparta Mus. Cat.*, p. 228; *B.S.A.*, XII., p. 322 ff.

On votive offerings generally, cf. Rouse, *Greek Votive Offerings*, passim.

Religious Rites.—(87) *B.M. Inscr.*, i.; (89) *Cat. of Vases*, II., B 633; (91) *Forman Sale Cat.*, 1899, No. 55, pl. ii.; (92) *B.M. Inscr.*, dclxxviii.; (93) *Cat. of Sculpt.*, III., 1998.

Superstition and Magic.—(104) Newton, *Discoveries at Halicarnassus, Cnidus, and Branchidae*, p. 719 ff. On these *defixiones* generally, see Audollent, *Defixionum Tabellae*, Paris, 1904; (105) *Cat. of Bronzes*, 3191–3194; cf. Daremberg et Saglio, *Dict. des Ant.*, s.v. *Clavus;* (107) *Cat. of Bronzes*, 874–876; cf. *Arch.-ep. Mitt.*, II., p. 44 ff.; (109) *Cat. of Terracottas*, E 129; *Journ. Hell. Stud.*, VII., p. 44 ff.

For Greek religion, see Harrison, *Prolegomena to the Study of Greek Religion;* for Roman, Warde Fowler, *The Roman Festivals.*

V.—DRAMA.

(Table-Case K and Glass Shade before Wall-Cases 96–97.)

THE antiquities illustrating the ancient drama are placed in one half of Table-Case K, and under the glass shade standing before Wall-Cases 96 and 97.

Greek Drama.—This was in its origin essentially religious, and retained up to the decline of tragedy at the end of the fifth century B.C. the character of a religious ceremony. Thus tragedy gradually developed out of the rude dances in honour of the wine-god Dionysos, which were performed at country vintage festivals. The name tragedy means "goat-song," and is probably to be associated with the sacrifice of the goat, the enemy of the vines.

The dramatic part of a tragedy was at first confined to a dialogue between a single actor and the leader of the chorus, with long musical interludes, but the number of actors was gradually increased, with the result that more stress was laid on the dramatic action. Aeschylos introduced a second actor, Sophokles a third, and Euripides, the last of the great tragedians, reduced the lyrical element of the play to comparatively insignificant proportions.

Comedy underwent a development not unlike that of tragedy. It also had its origin in the coarse buffoonery common at the rustic festivals which celebrated the vintage. Introduced into Athens from the neighbouring Megara early in the sixth century B.C., it did not receive recognition from the state until the middle of the fifth century. The comedy of the closing years of that century is inseparably connected with the name of Aristophanes, who succeeded so well in combining merciless political satire with exquisite poetry that the writer of a late Greek epigram[1] could say with truth—

> "The Graces sought a lasting home to find,
> And Aristophanes gave them his mind."

In the fourth century B.C. a great change came over comedy at Athens. The later plays of Aristophanes mark the beginning of the comedy of manners, which took the place of the old political comedy. The master of this new comedy was Menander. Through Roman translations and adaptations of Menander and his fellow poets by Plautus and Terence, comes the comedy of Molière and modern Europe.

The theatre, in which these ancient plays were performed, was of slow development. The grassy slopes of a hill, bordering on a circular dancing-place (*orchestra*), satisfied the earliest audiences. Later on, a definite place was set apart for theatrical performances, and a wooden structure erected for the actors. It was not until the fourth century that permanent stone seats were laid down in the Theatre of Dionysos at Athens, although performances had been given there for more than a century. Seats of honour were then reserved in front for officials and the priest of Dionysos in particular. A cast of the chair occupied by this priest is exhibited in the Elgin Room (No. 2709). The inscription on the cast of another chair (No. 2710) in the same room shows that it was set apart for one of the *strategi*, the most important Athenian magistrates. In front of the auditorium was the circular orchestra, where was placed the altar of Dionysos, and round which the chorus danced and sang. Beyond was the stage, which was probably not raised above the level of the orchestra until a late period in the history of Greek drama. Behind the stage was a permanent background of wood or stone. Scenery was of the simplest kind, but hangings and other decoration could be used to suggest a palace or a temple. The appearance of an ancient Greek theatre is well illustrated by a view of the theatre at Epidauros, built in the fourth century B.C. (fig. 32). The semi-circular auditorium rises in tier after tier of seats, separated into blocks by means of several vertical stairways and one horizontal gangway. In front are the stage buildings, with the circular orchestra before them. It has been calculated that this theatre would be capable of seating an audience of some fourteen thousand persons on its fifty-five rows of seats, which are constructed with a view to the strictest economy of space, and were not furnished with the luxury of backs.

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[1] *Anth. Pal.*, App. iii. 33 :

αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὔτι πεσεῖται
ζητοῦσαι, ψυχὴν εὗρον Ἀριστοφάνους.

Roman Drama.—The drama at first met with a determined opposition from Romans of the old school as a new-fangled thing from Greece. The taste of the people, also, was not inclined to favour so cultured an amusement as the drama. The Romans preferred to see a fight between men or beasts rather than to listen to a play, and on one occasion, when listening to a play of Terence, they rushed pell-mell from the theatre, because a rumour arose that a combat of gladiators was going to take place.[1] The prologues which the poets placed before their plays, especially those of Terence, show how difficult the comic poets found it to obtain a fair hearing. "Please try," says Terence in the prologue to his *Phormio*, "to give me a fair hearing; I don't want another experience like that when my actors were driven from the stage by the uproar." [2]

The more important Roman comedies were adapted from the New Comedy of the Greeks. These adaptations are familiar to us

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[1] *Hecyra, prolog.*, 30 ff.

[2] l. 31 f.

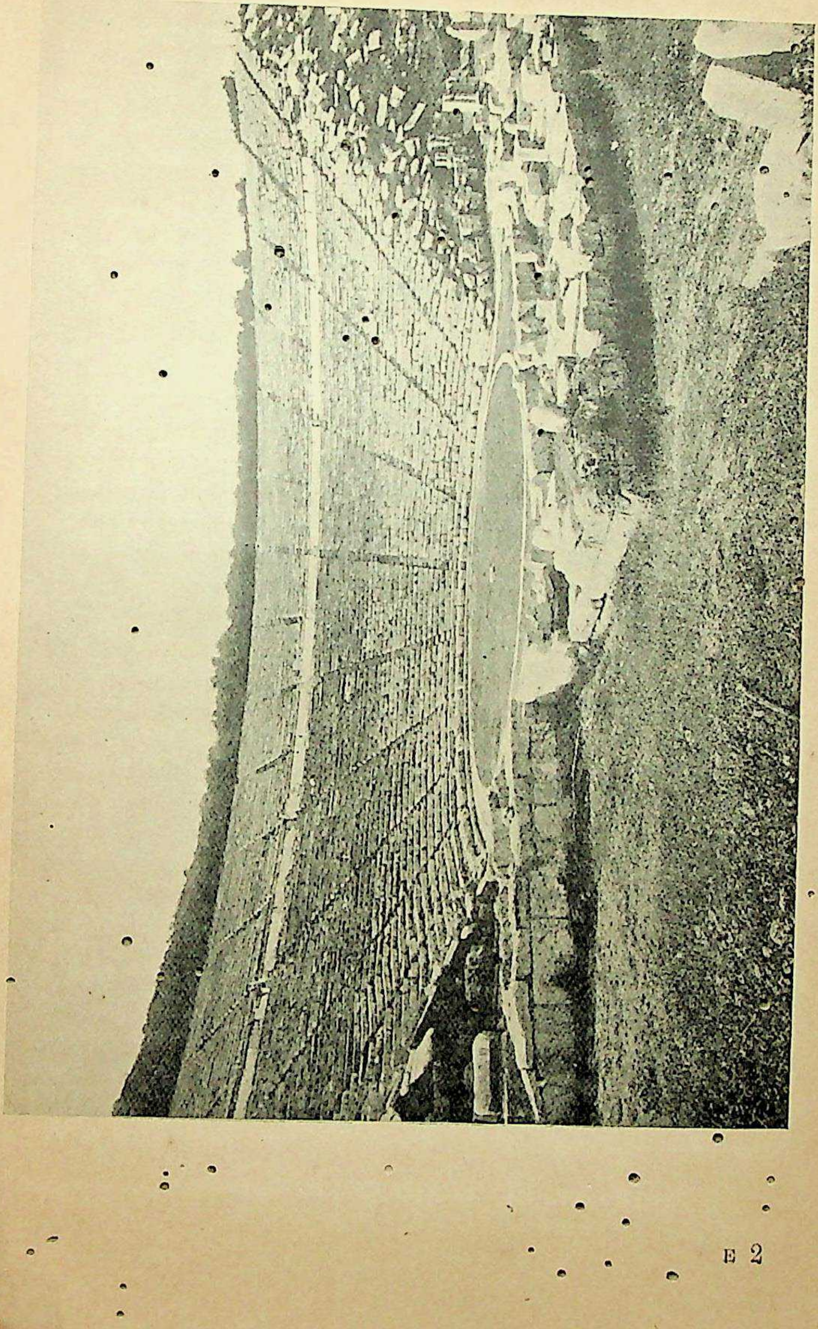

FIG. 32.—THEATRE AT EPIDAUROS.

from the surviving plays of Plautus (254–184 B.C.) and Terence (ca. 185–159 B.C.).

A permanent theatre was not erected in Rome till 55 B.C. The Romans were afraid that its erection might be detrimental to the public morals, and, nearly a hundred years before the building of Pompey's theatre (55 B.C.) the Senate had ordered the destruction of a theatre which was being built. Actors had to be content with temporary wooden structures, which were pulled down when the performances were over.

The objects illustrating the ancient drama may now be dealt with. They can conveniently be divided into (*a*) representations of scenes from plays and (*b*) figures of actors and masks.

(*a*) **Scenes from Plays.**—The vase (No. **110**) placed under the glass shade in front of Wall-Cases 96 and 97 is valuable as an illustration of the beginnings of Athenian drama. It is a plate of Athenian fabric of the sixth century B.C., with designs which probably represent the sacrifice made to Athena at the Panathenaic games, and two scenes relating to dramatic contests. The first of these scenes shows a tragic chorus with the goat, which was the prize of victory. The second shows a comic chorus, in which a man seated at the back of a mule-car appears to be making jests at the expense of another man who follows. This "jesting from a car" became a regular phrase to express ribald joking.[1] None of the men who take part in these contests is distinguished by any peculiarity of costume. Another early vase, however (No. **111**), gives a lively picture of two actors dressed up as birds. Before them stands a flute-player. Though this vase is many years earlier in date than the *Birds* of Aristophanes (414 B.C.), yet it may serve to give us some idea of the appearance of the chorus in that play.

The two large vases under this same glass shade illustrate Greek dramatic performances of a considerably later date. They give us scenes from *phlyakes*, a class of burlesques which were in vogue in the Greek cities of Southern Italy, especially at Tarentum, at the end of the fourth and the beginning of the third century B.C. They are associated with the name of Rhinthon, a Syracusan, who in a Greek epigram is made to say of himself: "I am but a small nightingale of the Muses, but from my mock-tragedies

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[1] Cf. Dem., *de Cor.*, 122: καὶ βοᾷς ῥητὰ καὶ ἄρρητα ὀνομάζων, ὥσπερ ἐξ ἁμάξης.

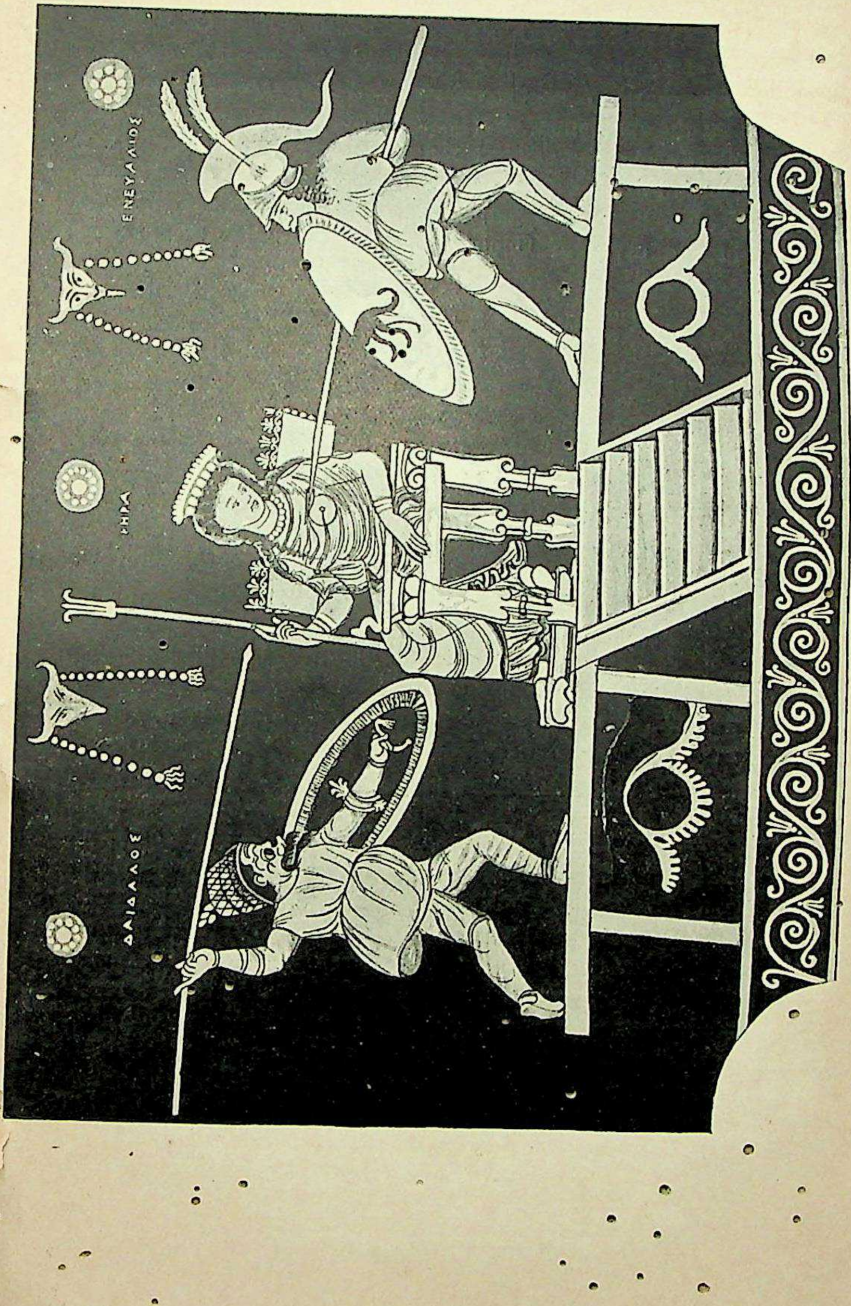
ΔΑΙΔΑΛΟΣ
ΗΡΑ
ΕΝΕΥΑΛΙΟΣ

FIG. 33.—SCENE FROM A MOCK-TRAGEDY. COMBAT BETWEEN ARES AND HEPHAESTOS BEFORE HERA (No. 112).

I plucked an ivy chaplet of mine own."[1] These plays dealt in the wildest spirit of farce with subjects drawn from Greek mythology and legend, as well as with scenes from daily life. One of the vases (No. **112** ; fig. 33) shows a contest upon the stage, between actors representing Ares ('Ενευάλιος) and Hephaestos (Δαίδαλος) fighting in the presence of Hera. The grotesque mask, the padded figures, and the general air of exaggeration are indicative of the character of these plays, which earned for them the title of mock-tragedies (ἱλαροτραγῳδίαι). The other vase (No. **113**) is a parody of the myth of Cheiron cured by Apollo. The blind

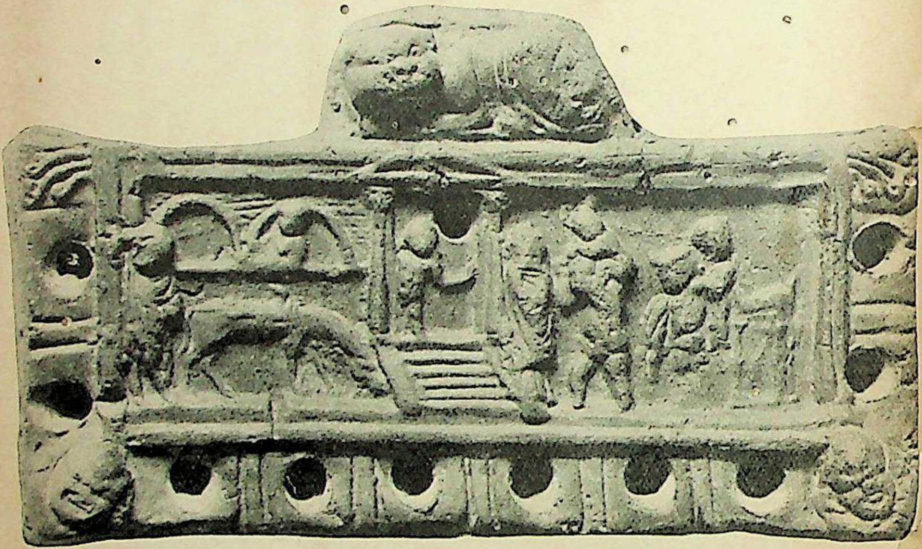

FIG. 34.—MARRIAGE SCENE FROM A ROMAN COMEDY (No. 114). 2 : 3.

Centaur, whose equine body is represented pantomime-fashion by a second actor pushing behind, ascends the steps leading up to the stage, where stands the slave Xanthias. Behind is the Centaur's pupil Achilles, and looking on from a cave are two grotesquely ugly nymphs.

Case K contains two interesting representations of Roman comedy and tragedy respectively. The oblong lamp (No. **114** ; fig. 34) gives a scene from a comedy, not improbably the mock-marriage scene from the fourth act of the *Casina* of Plautus. The steps leading up to the door of the house divide the actors into two groups. On the left is the bridegroom (Olympio ?) with his mule, in preparation for his departure into the country. On the right comes the marriage procession approaching a woman (Pardalisca ?) who stands by the steps. First walks a Silenus, carrying a Cupid on his shoulders; next comes the bride, carried aloft by a man, in order that she may be lifted over the threshold in conformity with the usual Roman marriage rite (see above, p. 31). Behind is an altar in the court-yard of the house. A Cupid waits at the door to receive the bride.

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[1] *Anth. Pal.*, vii. 414:

καὶ καπυρὸν γελάσας παραμείβεο, καὶ φίλον εἰπὼν
ῥῆμ' ἐπ' ἐμοί. 'Ρίνθων εἴμ' ὁ Συρακόσιος,
Μουσάων ὀλίγη τις ἀηδονίς· ἀλλὰ φλυάκων
ἐκ τραγικῶν ἴδιον κισσὸν ἐδρεψάμεθα.

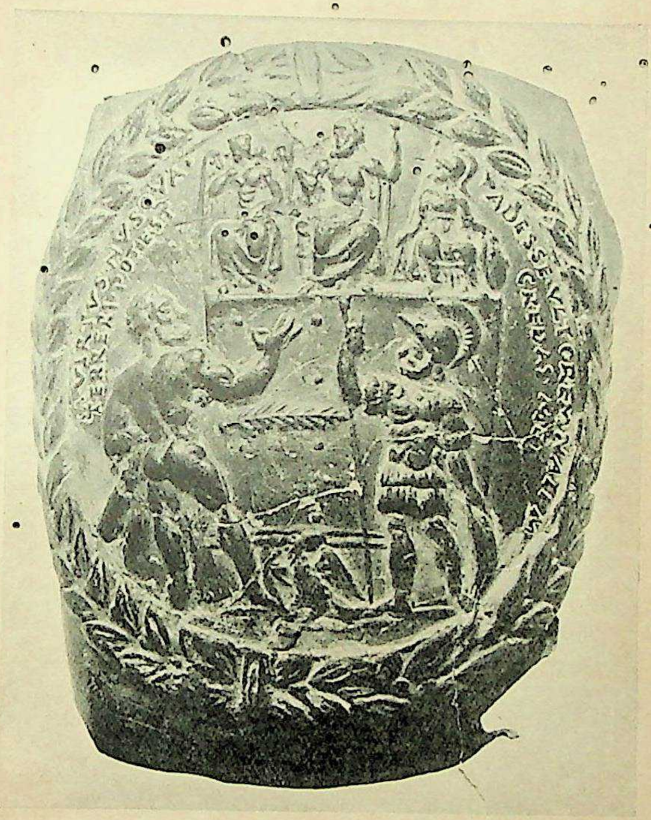

FIG. 35.—SCENE FROM A ROMAN TRAGEDY. HERCULES DISPUTING WITH MARS (No. 115). 1 : 1.

The Gallo-Roman medallion (No. **115**; fig. 35) is from a vase.

It gives a picture of a Roman tragedy. On a high stage sits Jupiter enthroned, with Victory and Minerva on his right and left hand respectively. Before the stage stand Hercules and Mars, disputing. Hercules has slain Cycnus, the son of Mars, and the irate father stands exclaiming: "Be assured that I am come as the avenger of my son." To which Hercules replies: "Unconquered valour can ne'er be terrified."[1] The characters speak in iambic verse.

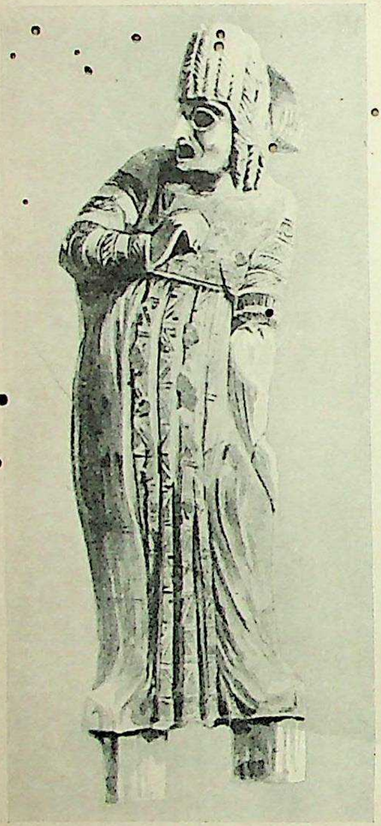

FIG. 36.—IVORY STATUETTE OF A TRAGIC ACTOR.

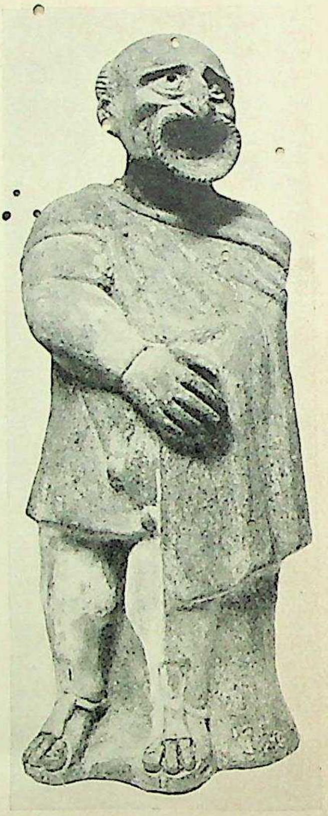

FIG. 37.—TERRACOTTA STATUETTE OF COMIC ACTOR (MONEY-LENDER?) (No. 120). Ht. 7⅞ in.

(*b*) **Figures of actors and masks.**—In tragedy the actors probably wore a dress differing from that of the spectators only in a certain richness of material and colour, and in an adherence the fashion of an earlier period. Two features, however, distinguished them in appearance from ordinary men, the buskin (κόθορνος) or high-soled boot, and the tragic mask. The use of the former (which increased in height as time went on) was due to a desire to enhance the wearer's dignity by raising him somewhat above the common height of men. The wearing of the mask was brought about partly by tradition, partly by the great size of ancient theatres, which rendered some easily recognized type of face a practical necessity. The tragic mask (fig. 39 below, on the r.) was usually surmounted by a high projection over the forehead, called the *onkos*, on which the hair was raised to a height varying with the social position of the character. The mask illustrated (No. **116**) is of ivory and finely worked. It is a mask such as would have been worn by some king in tragedy, an Agamemnon or a Kreon. The general appearance of a tragic actor is finely brought before us by an ivory statuette (not in the Museum) which was found near Rieti, a place about 35 miles N.E. of Rome (fig. 36). The elaborately embroidered robe is coloured blue, and the *onkos*, mask, and buskins are clearly seen.

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[1] Adesse ultorem nati m[e] credas mei.
[Invic]ta virtus nusqua(m) terreri potest.

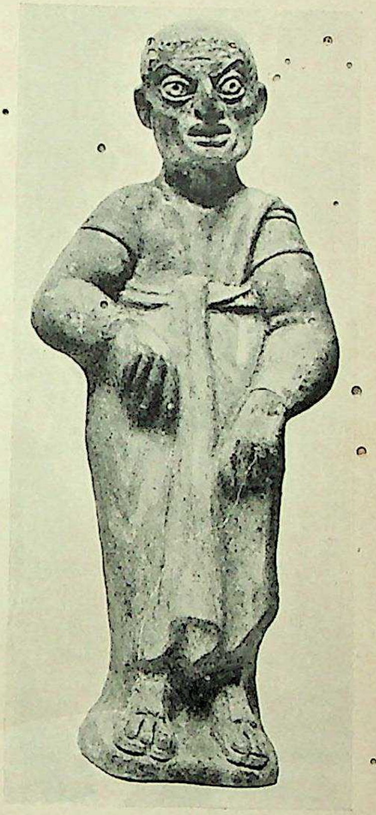

FIG. 38.—TERRACOTTA STATUETTE OF COMIC ACTOR (SLAVE ?) (No. 121). Ht. 8½ in.

The figures of actors and the comic masks exhibited under the glass shade and in Table-Case K bring before us the different characters prominent in Athenian comedy of the fourth and third centuries B.C., and in the Roman comedy derived from it. It was a comedy of everyday life, in which the same well-known types were constantly reappearing. Such were the parasite (No. **117**), who bears all the marks of a fondness for good living, and carries a flask and a ham; the glutton (Nos. **118** and **119**), distinguished by his large padded stomach; the money-lender (No. **120**), with his acute and cunning expression, grasping his purse tightly by his side with both hands, and partially concealing it beneath his cloak (fig. 37). The adventures of the slave and his punishments were a favourite theme with poets of the new comedy. No. **121** (fig. 38) may represent the trusted elderly slave aghast at the misdoings of his young master. A still greater favourite is the runaway slave who seeks refuge from his irate master in the protection of the altar. The bronze statuette (No. **122**) and the terracotta (No. **123**) show him seated on the altar, and in No. **124** his hands are tied behind him. A typical comic mask (No. **116***) is illustrated above (fig. 39 on the l.), characterised by its exaggerated features, especially the wide open mouth, the snub nose, and thick bushy eyebrows. The satyric play, which of the three kinds of Greek drama kept nearest in spirit to the early Dionysiac village revel, is illustrated by the satyric masks (fig. 39, centre), with their high upstanding hair and semi-bestial features, as well as by the masks of the bald-headed Seilenos, the constant companion of Dionysos in his revels (No. **116****).

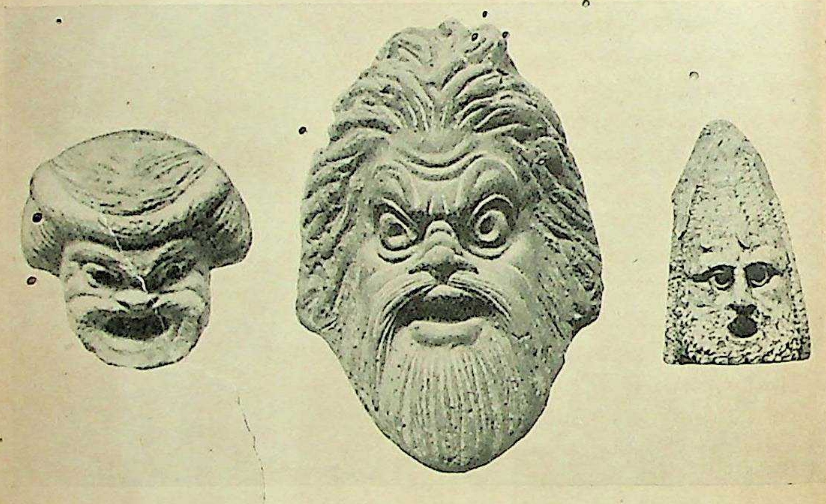

Fig. 39.—Comic, Satyric, and Tragic Masks (No. 116, etc.). Ca. 5 : 8.

(**110**) *Cat. of Vases*, II., B 80; *Journ. Hell. Stud.*, I., pl. 7; (**111**) *Cat. of Vases*, II., B 509; *Journ. Hell. Stud.*, II., pl. 14; (**112**) *Cat. of*

Vases, IV., F 269; cf. Heydemann in *Jahrb. d. arch. Inst.*, I. (1886), p. 260 ff.; (113) *Cat. of Vases*, IV., F 151; (114) Cf. Froehner, *Hoffmann Sale Cat.*, 1886, p. 38, No. 127; (115) *Gazette Arch.*, 1877, p. 66, pl. 12.

On the ancient theatre generally, see Haigh, *The Attic Theatre*, edn. 3, where references to literature will be found.

VI.—ATHLETICS.

(Wall-Cases 107–108.)

ATHLETIC contests were already developed in Greece in the Homeric Age, but only at a much later date were they elaborately organised. At Olympia, the great festivals were said, according to tradition, to have begun in 776 B.C., and it was from that year that the Greeks calculated their dates, reckoning by the periodical return of the meeting every fourth year.

The events at the games which may specially be called athletic were six in number: the contest of strength or *pankration*, and the 'five contests' or *pentathlon*, a competition made up of the jump, the foot-race, throwing the *diskos*, throwing the javelin, and wrestling. The pentathlon was decided by a system of "heats," and the victor enjoyed a great reputation as an exceptional "all-round" man. The contest of strength on the other hand was thought to develop a race of heavy men, who valued strength above quickness, and certainly led beyond all else to the production of those professional athletes whom Euripides condemned as the most pestilent of men, and the great generals of the fourth century B.C. banished from their armies. How far the degeneration in bodily development went may be seen in a bronze statue of a boxer, a work of the third century B.C., found and preserved at Rome.[1] The evils of a brutal professionalism have stamped themselves in the outward appearance of the man, in his dull but ferocious expression. The artist has, with a painful realism, laid emphasis on the cuts across the arms and the swollen ears, and is careful to render with accuracy the heavy boxing-gloves, made of solid leather and strengthened with iron.

It is pleasant to turn back from the time of decay to an earlier period, to which the objects in this Case (107–108) belong. In the sixth and fifth centuries B.C. the victorious athlete was still held in high honour by his native city. The prize at the games was indeed of no value—at Olympia it was a crown of wild olive—but on his return home the victor entered the city in triumph, feasts were held and odes were sung in his honour, he was maintained for the remainder of his life, and his statue was set up in the place where his victory had been won. Stories of his feats were handed down to later generations, and his speed in running or the length of his jumps magnified, to the great confusion of modern students, as for instance when we are told that Phayllos of Croton cleared fifty-five feet in the long jump.[1]

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[1] *Ant. Denkmäler*, I., pl. 4; Lanciani, *Anc. Rome in the light of rec. disc.*, *Frontispiece*.

Some of the instruments used in the games themselves and in the training-ground are shown in this Case. Among the most interesting are the jumping-weights (*halteres*), of which the use has been warmly recommended by more than one modern athlete. The pair in lead (No. **125**) are of a type which is seen not infrequently on Greek vases, consisting of two blocks of lead joined by a flat bar. The weight for the left hand, which is completely preserved, weighs 2 lb. 5 oz. With this pair may be compared the cast of a single stone jumping-weight (No. **126**) found at Olympia and now at Berlin (fig. 40). It differs from the pair just described, and resembles the type described by Pausanias,[2] who travelled through Greece in the second century of our era, as forming half of an elongated and irregular sphere. It probably dates from about 500 B.C. Another type is represented by a remarkable but cumbrous example in limestone, from Kameiros in Rhodes, a long cylindrical instrument with deep groove for the thumb and fingers, to give a firm hold (No. **127**; fig. 41). On the vase E 499 (No. **128**) exhibited at the top of Case 107 an

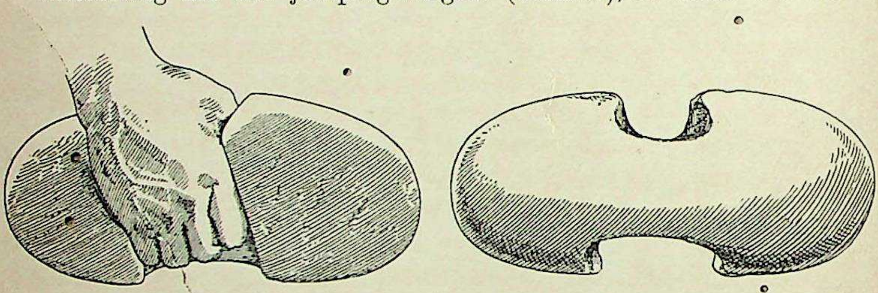

FIG. 40.—STONE JUMPING-WEIGHT (No. 126). L. 11½ in.

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[1] *Anth. Pal.*, App. iii. 28.

[2] v. 26, 3.

athlete is represented with the *halteres* in his hands, about to "take off" for the jump.

Another branch of ancient athletics illustrated in this Case is the throwing of the *diskos*, one of the oldest and most popular contests at the great festivals. It was already known in Homeric times, and we read of Odysseus using a disc of stone, and of one of iron hurled at the funeral games in honour of Patroklos; but all existing examples are in bronze except a lead disc at Berlin which cannot have been used in athletics. The diskos was used, not like the modern quoit, with the object of hitting a mark, but with a view to throwing as far as possible, as in the modern contest of putting the weight.

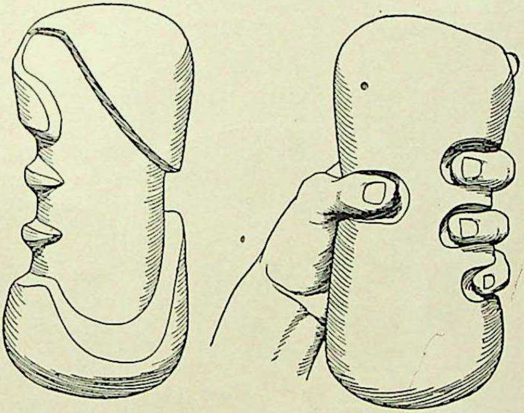

FIG. 41.—STONE JUMPING-WEIGHT (No. 127). L. 7½ in.

Existing discs vary considerably in size and weight, and were doubtless made to suit various degrees of strength, like modern dumb-bells or Indian clubs. The plain bronze example in this Case (No. **129**) weighs as much as 8 lb. 13 oz., but the small disc (No. **130**), which was dedicated by Exoidas to the Dioscuri after a victory over his Kephallenian competitors (cf. above, p. 37), weighs only 2 lb. 12 oz. The weight used at modern athletic sports weighs 16 lb. and has been put 48 ft. 2 in.

Diskos-throwing reached its greatest popularity in the sixth and fifth centuries, and it is to the middle of this period that the remarkable votive disc here shown (No. **131**; fig. 42) may be assigned. It is engraved with finely-incised designs, representing on one side an athlete with jumping-weights; on the other, another holding a hurling-spear[1] in both hands. This disc weighs rather more than 4 lb. The method of handling the disc will be

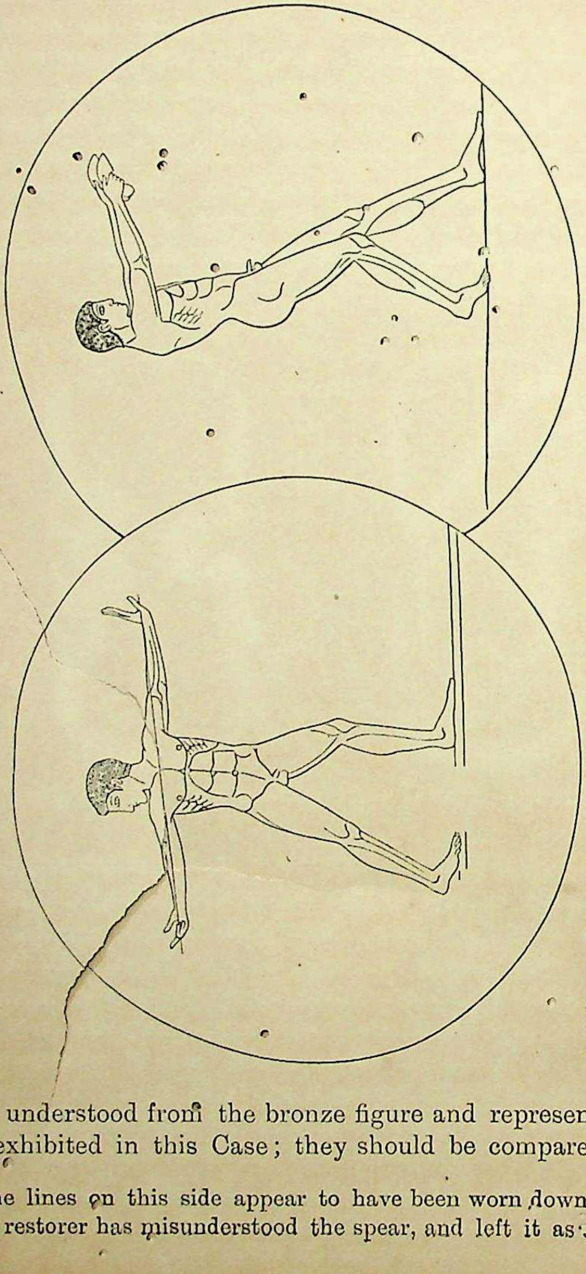

FIG. 42.—ENGRAVED BRONZE DISKOS (No. 131). Diam. 8¼ in.

readily understood from the bronze figure and representations on vases exhibited in this Case; they should be compared with the another holding a hurling-spear[1] in both hands. This disc weighs rather more than 4 lb. The method of handling the disc will be readily understood from the bronze figure and representations on vases exhibited in this Case; they should be compared with the

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[1] The lines on this side appear to have been worn down and re-cut, but the restorer has misunderstood the spear, and left it as a single fine line.

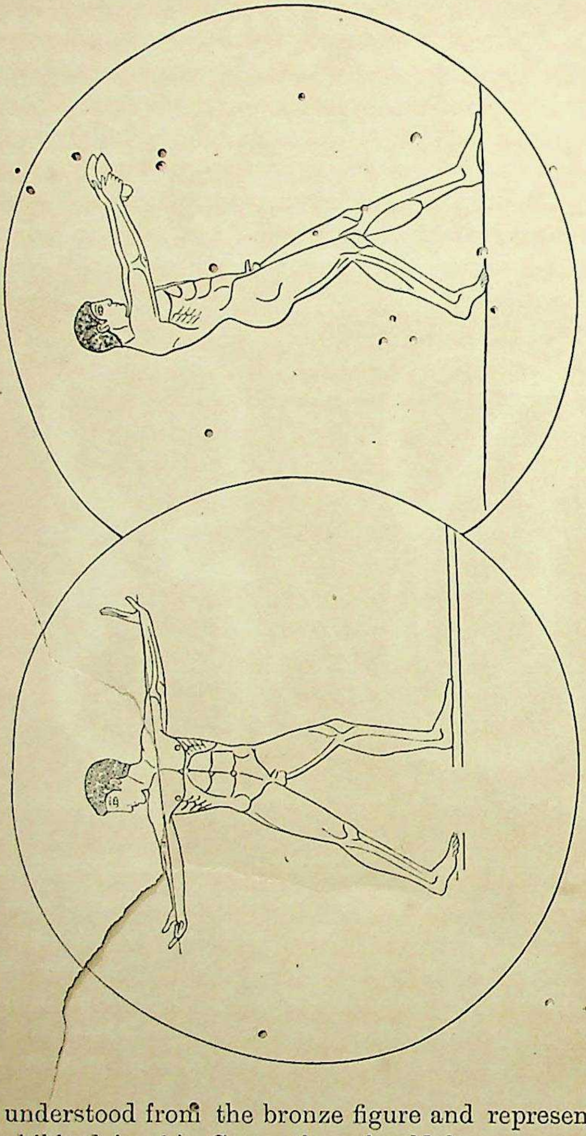

FIG. 42.—ENGRAVED BRONZE DISKOS (No. 131). Diam. 8¼ in.

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[1] The lines on this side appear to have been worn down and re-cut, but the restorer has misunderstood the spear, and left it as a single fine line.

copies of the famous Diskobolos of Myron, one of which is to be seen in the Graeco-Roman gallery (the head, however, is incorrectly restored).

The other contests of the *pentathlon* are also found depicted on Greek vases, viz., the foot-race, the hurling of the spear, and wrestling, particularly on the series of Panathenaic amphorae, of which two examples are here exhibited. They were given as prizes in the Panathenaic games at Athens, and always bear on one side a figure of the patron goddess Athena, on the other a representation of the contest in which they were won. They are alluded to by Pindar, who in one of his odes says: "And in earthenware baked in the fire, within the closure of figured urns, there came among the goodly folk of Hera the prize of the olive-fruit." [1] The games seem to have been of a very varied character, and we find such contests as tilting from horseback at a suspended shield, the torch-race, and races in full armour depicted; an instance of the latter is shown here on B 143 (No. **132**). Another specimen (B 134 in the Second Vase Room) shows four athletes engaged in four out of the five contests of the *pentathlon* (cf. also B 361 (No. **133**) in this Case).

Boxing, one of the most ancient contests, was long practised at the games with gloves of ox-hide, which was torn into long strips and bound round the hand. Such wrappings, like modern boxing-gloves, were intended rather to protect the wearer than to injure his opponent. At a later date, probably in the fourth century B.C., a more dangerous glove was introduced, in the form of a pad of thick leather bound over the fingers. This new form may be seen on the statue of the boxer already mentioned, and must have inflicted severe wounds; it is apparently used by the two African boxers in terracotta seen in this Case (No. **134**). But in the decline of the Roman Empire, when the brutality of the spectators had to be satisfied at all costs, a still more cruel glove was invented, which had a heavy addition in metal, and must have been an appalling weapon.

The other objects in this case are less directly connected with athletics; the most noteworthy is a large bronze caldron (No. **135**), of about the sixth century B.C., which was found at Kyme, in South Italy, and was given as a prize at games held in that district. It is inscribed: "I was a prize at the games of Onomastos." He was doubtless a wealthy citizen at whose expense the contests were arranged, a form of public service very common in Greek cities.

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[1] Pind., *Nem.* x. 65 f,

(125) Cf. Jüthner, *Ant. Turngeräthe*, p. 3 ff.; (126) Furtwängler, *Olympia*, IV., p. 180; (128) *Cat. of Vases*, III., E 499; (129, 130) *Cat. of Bronzes*, 2691, 3207; (131) *ibid.*, 248; (135) *Cat. of Bronzes*, 257; *I.G.*, xiv. 862.

On Greek athletics generally, see a series of articles by E. N. Gardiner in *Journ. Hell. Stud.*, Vols. XXIII. ff.

VII.—CHARIOT-RACING AND THE CIRCUS.

(Wall-Case 110.)

Chariot-racing was one of the oldest of Greek sports, and is described in the *Iliad* as one of the contests held at the funeral of Patroklos. At that time the two-horse war-chariot was used in the race, and the special type of racing-car does not seem to have existed. It was, however, introduced as early as the "Dipylon" period (eighth century B.C.), when light two(?)-horse cars appear on the vases, as, for instance, on a vase mentioned in the section on Chariots (p. 200).

The introduction of chariot-races in the great athletic contests was a concession to the wealthy inhabitants of prosperous cities. To enter a chariot with a team of four horses, which was now the usual number for the great race at Olympia, demanded almost as large a proportionate expenditure as to run a horse for the Derby to-day. Rich men in Greece Proper found rivals in the tyrants of Sicily and Cyrene, who ruled over cities with large revenues and districts providing good opportunities for successful horse-breeding.

At Olympia four-horse chariots raced for the first time in 680 B.C., chariots with two horses not until 408. Between those dates a race for horsemen was started, and won on the first occasion by a native of Thessaly, which, owing to its rich plains, was celebrated in antiquity for a magnificent breed of horses. A winner in the horse-race is depicted on the vase No. 136, exhibited in Case 107, about to receive a wreath and a tripod as his prizes, while a herald proclaims: "The horse of Dysneiketos wins."

Other contests were added at various times, until in the third century B.C. six went to form what was called "the equestrian contest." None of these six, however, was of such importance as the race of four-horse chariots, perhaps the greatest event in the Olympian Games, and certainly the most exciting to the spectators, as accidents were frequent, especially at the turn. Consummate skill was necessary to double the post as close and as fast as possible. Readers of Sophokles' *Electra* will remember the account given by the messenger of the alleged death of Orestes in a collision of chariots turning the post.[1]

The Romans probably derived their custom of chariot-racing from the Greeks, as also the plan which, with some alterations in detail, they adopted for their *circus*. In the early days of Rome the marshy valley between the Palatine and Aventine Hills was the place chosen for the games, and remained so through the succeeding centuries, during which the course was gradually surrounded with an immense building; this in the fourth century after Christ held not far short of 180,000 people.

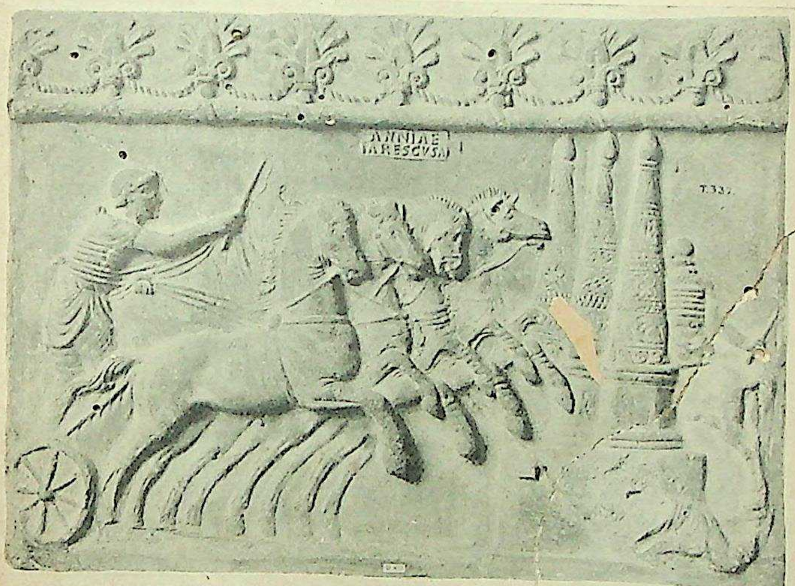

FIG. 43.—ROMAN RACING-CHARIOT TURNING THE POST (No. 137). L. 16 in.

In the later Roman Empire the charioteers were hired by factions, which were distinguished by different colours, and excited violent enthusiasm among all classes of Roman society.

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[1] *El.* 680 ff.

The passion survived the introduction of Christianity, and was perhaps even more violent at Constantinople than at Rome; it was said that the inhabitants of the new capital of the Empire divided their interests between a passion for chariot-racing and theological discussion. Successful charioteers were transferred from one faction to another like modern football-players. Records exist of the number of victories gained by famous whips, and of the proportion won under the different colours.

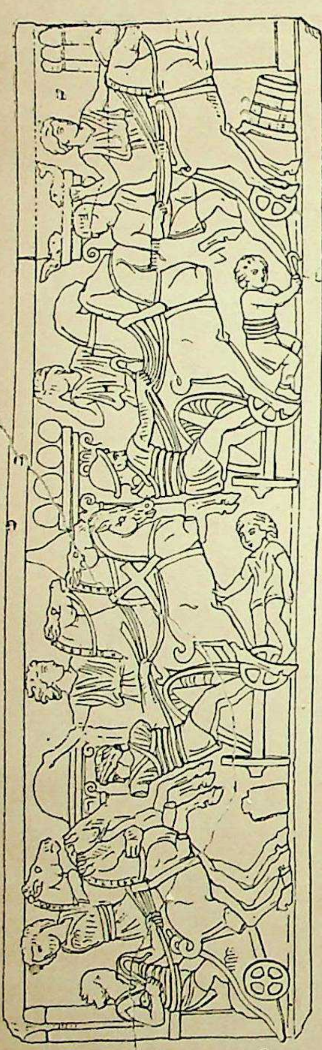

FIG. 44.—RELIEF REPRESENTING CHARIOT-RACE. L. 3 ft. 9½ in.

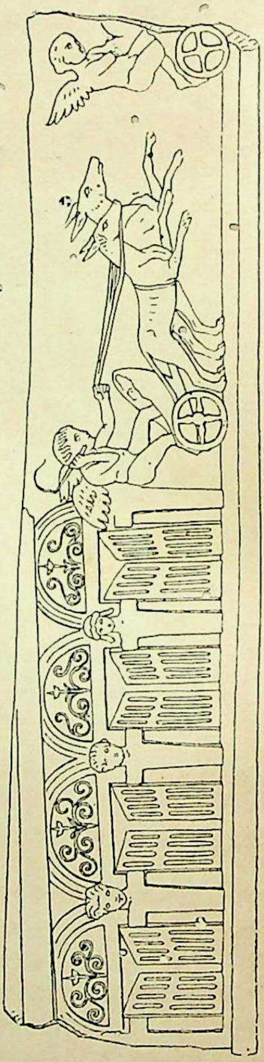

FIG. 45.—RELIEF PARODYING THE START OF A CHARIOT-RACE. L. 3 ft. 10 in.

The costume of the charioteer was always distinct. In Greece he wore a long robe girt at the waist, which is well seen on the bronze statue from Delphi.[1] At Rome his dress was peculiar, and is illustrated by the terracotta relief (No. 137; fig. 43) and other objects in this Case, notably the small ivory statuette (No. 138). It consisted of a close-fitting cap, and a shirt fastened round the

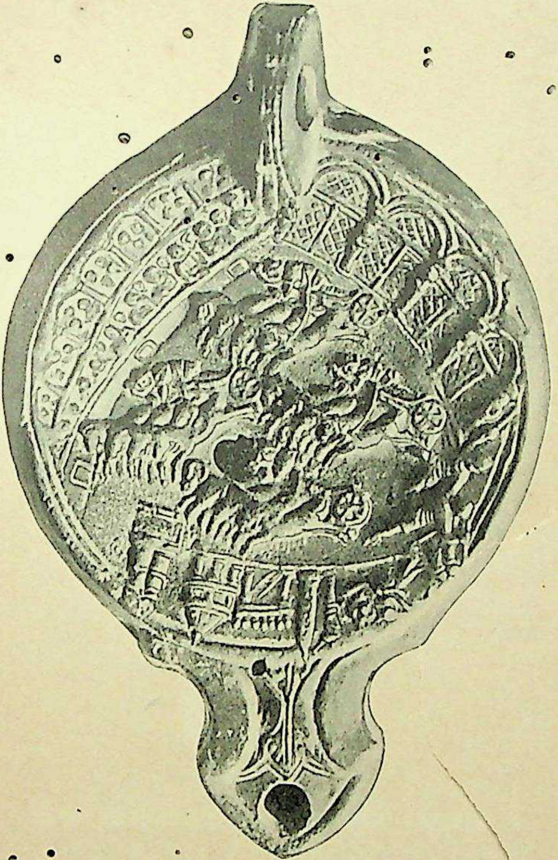

FIG. 46.—LAMP SHOWING CHARIOT-RACE IN CIRCUS (No. 139). Diam. 3¾ in.

waist by the thongs of the reins, which were wound many times about the body. A knife was stuck in the belt so that the reins might be quickly cut in the event of an accident.

Among the monuments illustrative of the Roman circus, attention should first be called to the two reliefs[1] from sarcophagi (figs. 44, 45). In the one a race is represented as in progress: four charioteers are driving *bigae* (two-horse chariots), the horses galloping in confused order, and on the far side of each is a mounted horseman. In the background is shown the *spina* or central rib of the circus, on which stand various objects, a pair of *metae* or obelisks marking the turning-point, and columns surmounted by eggs and dolphins, which probably served in some way to indicate the progress of the race. In the other (fig. 45) we see the row of *carceres* or barriers with folding-doors from which the chariots started; the competitors in this instance are represented by Cupids driving pairs of hounds in chariots. A sort of bird's-eye view of the whole circus, with a race in progress, is

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[1] E. A. Gardner, *Handbook of Greek Sculpt.* (enlarged edn.), p. 540, fig. 138.

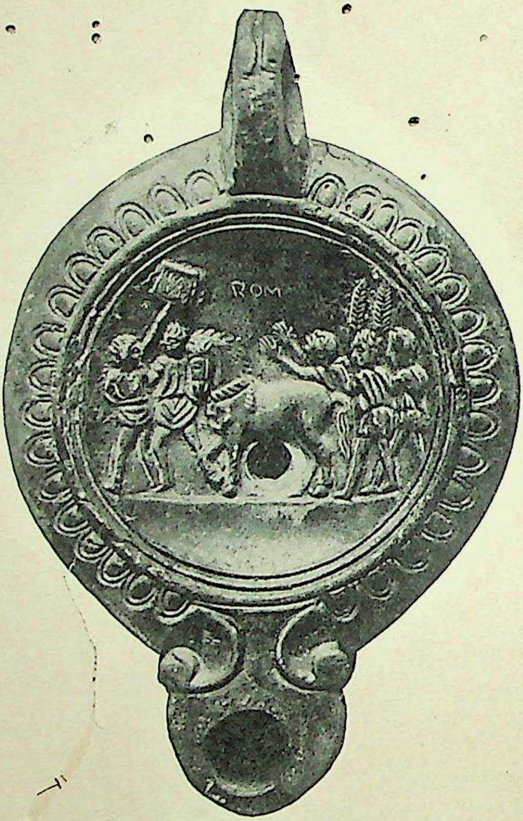

FIG. 47.—VICTORIOUS HORSE (No. 140). 3⅜ in.

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[1] *Cat. of Sculpt.*, III., 2318, 2319.

given on the lamp (No. **139** ; fig. 46), on which we see on one side the *carceres*, on the other a stand with rows of spectators, while in the lower part of the design is the *spina* crowded with various structures as in the relief described above. In the middle of the scene are four four-horse chariots racing at full speed. Not less instructive is the scene on the terracotta relief (No. **137**), though only one chariot is here represented (fig. 43, above). Two lamps (Nos. **140, 141**) illustrate respectively the return of a victorious horse (fig. 47) and a victorious four-horse chariot, accompanied by men bearing palm-branches and a tablet probably inscribed with the name of the successful competitor.

(**136**) *Cat. of Vases*, II., B 144; (**137**) *Cat. of Terracottas*, D 627. For the circus in general, see Daremberg et Saglio, s.v.

VIII.—GLADIATORS AND THE ARENA.

(Wall-Case 109.)

Gladiatorial combats were not native to Rome, but had long been known in Etruria as an adjunct to funeral ceremonies, and were probably introduced thence into Rome by way of Campania, where the amphitheatre of Pompeii is the oldest in existence. The first show of gladiators at Rome took place in 264 B.C., but only three pairs of combatants were engaged in it. In course of time the number of gladiators increased, and such contests were given with greater frequency, although they remained a mere accompaniment of funeral ceremonies until 105 B.C., in which year they were for the first time offered as official amusements to the people. Men of high intellect like Marcus Aurelius (reigned 161–180 A.D.) might oppose or at least show no favour to the arena, but the mob of Rome and the majority of even educated Romans not only saw no moral objection to gladiatorial shows, but had a passionate enthusiasm for them. It was inevitable that the results of Christianity should be sooner or later to make such exhibitions impossible, but its influence was slow. Nearly a century had passed since the Emperor Constantine had given Christianity official recognition as a state religion when Honorius put an end to the exhibition of gladiators in Rome (404 A.D.).

In Greece proper gladiatorial games never took firm root, but throughout the rest of the Roman world they became almost a necessity of existence. Even to-day there is scarcely a province of the former Empire without the remains of one or more amphitheatres; these are often of immense size. At Nîmes, for instance, in Southern France, is an amphitheatre inferior only to the Colosseum at Rome and to the amphitheatre at Verona. It holds many thousands, and is still used for the mild form of bull-fight popular in the Rhone Valley. The Flavian amphitheatre or Colosseum (the latter name is of mediaeval origin), perhaps the most impressively Roman of all ancient buildings, was begun by the Emperor Vespasian and completed by his son Titus in 80 A.D. Exaggerated estimates have been made of the number of spectators which the building could have held, but it is probable that 50,000 was the largest possible audience. Next to Rome, Verona could boast the largest amphitheatre, a building of the third century of our era, which could seat 20,000 persons.

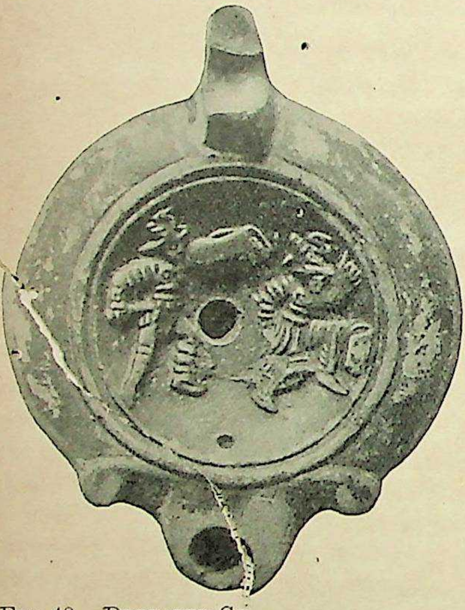

FIG. 48.—DEFEATED GLADIATOR APPEALING FOR MERCY. Diam. 3⅛ in.

Gladiatorial spectacles were given either by the State or by private persons; but in Rome it became more and more the practice for the Emperor to provide these entertainments and to spare no expense in the production. Augustus thought that the eight shows given by him during his reign (31 B.C.–14 A.D.) were worthy of mention in the official record of his Imperial acts, and boasts that 10,000 men took part in them. His successors surpassed him; and no fewer than 10,000 men are said to have been employed in a single show given by Trajan in 107 A.D. to celebrate his conquest of Dacia. Schools for gladiators were maintained in Rome, some close to the Colosseum, and at Pompeii a gladiators' barrack has been laid bare, with a large open space for exercise.

The serious combats in the arena were announced by a procession and a preliminary fight with the weapons used in practice. This mock struggle excited the men, and made them ready for the terrible trial of skill which followed. Lots were drawn, and the combatants arranged in pairs, but sometimes *mêlées* were planned, in which large numbers were engaged. It was possible for a man to draw a bye, and so to fight only with the winner of a previous round; probably, however, a gladiator seldom fought more than two fights in a single day.

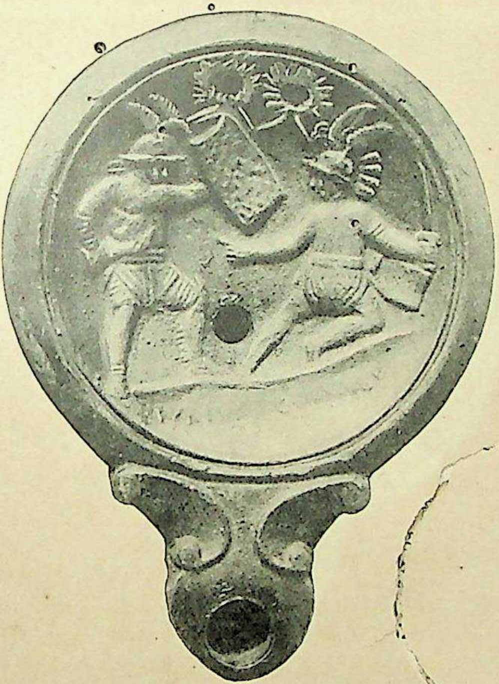

Fig. 49.—Fight between "Samnite" Gladiators. Diam. 3¾ in.

A fight might end in three ways: (1) the better gladiator might kill his adversary in the heat of the fray; (2) the vanquished gladiator might lay down his arms and raise his left hand as a sign of defeat and a prayer for mercy. One is so depicted on a lamp (fig. 48), where the treatment of the subject is evidently intended to be humorous, from the attitude of the beaten man, who cowers down with right hand on the back of his thigh as if he had been stabbed in that unlikely place, and hastily jerks up his left thumb to prevent further attacks from his opponent. It rested officially with the giver of the spectacle to grant or refuse the defeated man's request, but the matter was really decided by the spectators, who expressed their desire that he should be spared by shouting "discharged" (*missum*), waving a piece of cloth in the air, or raising the left hand. The opposite decision was expressed by pointing the thumb downwards and shouting "slay" (*jugula*). (3) If two men fought on equal terms and displayed great courage, they might both be discharged before the combat reached a definite result (*stantes missi*). The victor, when finally discharged from service in the arena, was presented with a wooden sword (*rudis*), similar to those used in practice, as a sign that he had fought his last serious fight. Horace alludes to this in his *Epistles*, when asking Maecenas if he may retire from his service.

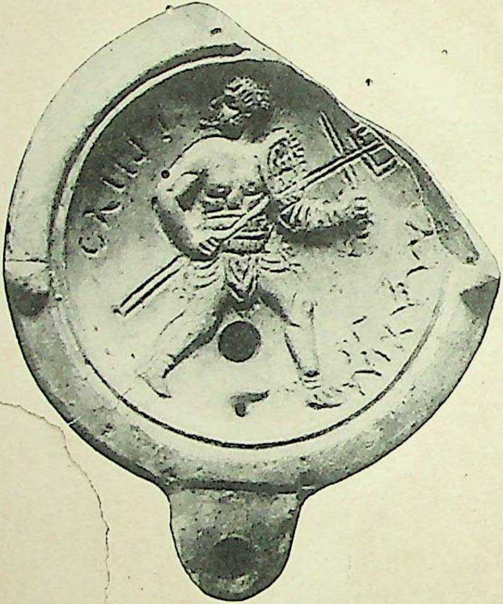

FIG. 50.—RETIARIUS. Diam. 3⅝ in.

Gladiators were divided into classes according to their equipment and mode of fighting. The following were the most important:—(1) The *Samnite* (fig. 49), who wore a helmet with high crest, one or sometimes two greaves, and carried an oblong shield. (2) The *retiarius* or net-thrower (fig. 50), who carried a trident, a dagger, and a large net in which he tried to envelop his adversary. The net-thrower was matched against a gladiator called a *secutor*, who was armed like the Samnite, and perhaps received his name because he followed (Lat. *sequi*, "to follow") his lightly-armed foe. (3) The *Thrax* (Thracian), armed with the Thracian curved dagger, a small shield, and a helmet. He fought the *hoplomachus*, another variety of Samnite. (4) The *mirmillo*, the origin of whose name and nature of whose equipment are not certainly known. He was opposed to the net-thrower, and later to the Thracian. Among other classes of less importance may be mentioned the mounted gladiators (*equites*), who appear on the left of fig. 51 (a Pompeian relief).[1]

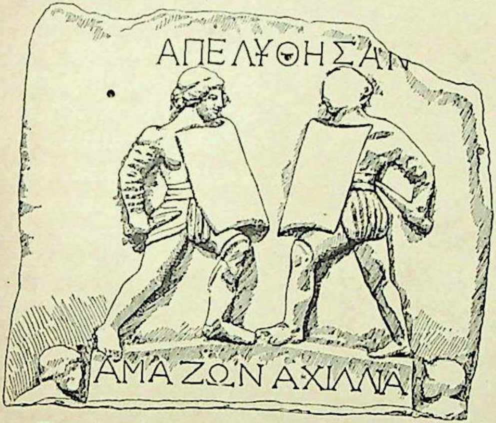

FIG. 52.—COMBAT OF WOMEN GLADIATORS (No. 142). Width 2 ft. 7 in.

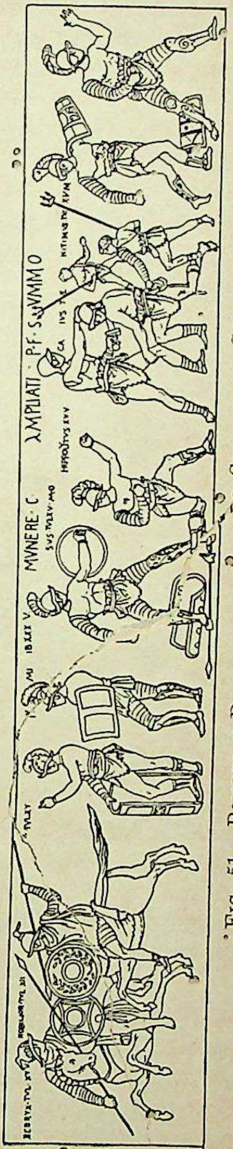

FIG. 51.—POMPEIAN RELIEF, REPRESENTING COMBATS OF GLADIATORS.

A curious marble relief from Halikarnassos (No. **142**; fig. 52) gives a vivid picture of an unusual form of gladiatorial combat, between two women. They are armed like the *Samnites*, but without helmets, and the fight seems to take place on a sort of platform, on either side of which the head of a spectator is visible. Their names are given as Amazon and Achillia, and above their heads is inscribed in Greek

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[1] *Mus. Borb.*, XV., pl. 30.

"discharged," ἀπελύθησαν. It is known that women fought in the arena under the Empire[1]; but under Septimius Severus (193–211) so much scandal was caused by a specially furious combat of a large number of female gladiators that such exhibitions were forbidden.[2] They were certainly a most degraded form of an entertainment always inhuman and demoralising.

The objects exhibited in illustration of gladiatorial shows are numerous and varied, though not artistically remarkable. The subject was especially popular with the smaller craftsmen, the makers of bronze statuettes and the potters of Italy and Gaul, who produced terracotta lamps and vases for a large but uncritical public. A selection of some half-dozen lamps (No. **142***) is here given, illustrating different stages of the combat, or single gladiators; one is simply ornamented with specimens of gladiatorial armour (helmets, greaves, shields, and daggers).

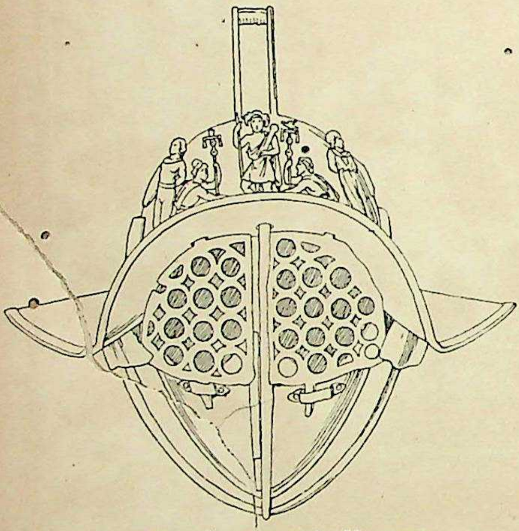

FIG. 53.—GLADIATOR'S HELMET.

No complete example of a gladiator's helmet is shown in the Case, but the bronze visor (No. **143**), a small bronze model (No. **144**), and a model in glazed pottery (No. **145**) suffice to give an idea of the usual type. The illustration (fig. 53) of a helmet at Pompeii shows the arrangement of the visors. The various statuettes and reliefs do not add much to the description already given of the equipment of the different classes. The cast (No. **146**) of a relief from Ephesus (the original is in the Sculpture Galleries) shows combats and corn-waggons, the *panem et circenses* demanded by the Roman populace.

Some interest attaches to the series of ivory tickets (*tesserae*), which are inscribed with the names of gladiators, and are valuable as being dated by the names of the consuls in office at the time (No. **147**). They range from the beginning of the first century B.C. to the time of Domitian (81–96 A.D.); those shown in the Case extend from 85 B.C. to 32 A.D. The usual formula of the inscription gives (1) the gladiator's name, (2) the name of his master, (3) the letters SP and the date of the day and month, (4) the consuls of the year. The meaning of the letters SP is disputed, but the most likely explanation is that they stand for *spectavit*, "became a spectator," with reference to the honourable discharge of the recipient. The ticket of which an illustration is given in fig. 54 bears the inscription, "Cocero the gladiator of Fafinius became a spectator on the 5th of October in the Consulship of Lucius Cinna and Gnaeus Papirius" (85 B.C.).

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[1] Cf. Tac., *Ann.* xv. 32; Suet., *Dom.* 4.

[2] Dio Cass., lxxv. 16.

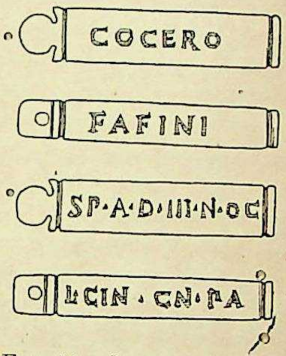

FIG. 54.—GLADIATOR'S DISCHARGE TICKET. L. 1¾ in.

The contests in the arena were not limited to those between gladiators, and combats of men (*bestiarii*) with wild animals enjoyed equal popularity, as we know from the stories of the early Christians who suffered martyrdom in this manner. Such combats are not infrequently depicted on the vases made in Gaul in the first and second centuries of our era, and there are two terracotta reliefs (Nos. **148, 149**) shown in this Case, of about the time of Augustus, which, though fragmentary, evidently relate to exhibitions of this kind. A better and more complete example is the sculptured relief from Ephesus (No. **150**) with four panels, in each of which is a man in combat with a lion, probably successive stages in a single event.

(**142**) *Cat. of Sculpt.*, II., 1117; (**146**) *ibid.*, II, 1285; (**150**) *ibid.*, II., 1286.

See also Daremberg et Saglio, s.v. *Gladiator*.

IX.—ARMS AND ARMOUR.

(Wall-Cases 111–119, and Table-Case E.)

THE arms and armour of the ancients are contained in Wall-Cases 111–119, and in Table-Case E. The arms of attack date from the beginning of the use of metal, in the prehistoric period, down to the Roman Empire. The defensive armour, on the other hand, is, with the exception of the greaves from Enkomi, of the historical age.

Armour.—There is but scanty literary evidence of the armour of antiquity, but military subjects are common on the monuments, and these, with the actual remains of armour, afford material for an adequate idea of the ancient panoply. The armour of the pre-Hellenic civilisations of Greece, which can be traced in the Homeric poems, is the subject of considerable controversy, and as this collection possesses no specimen of such remnants as have been found, there is no need here to discuss the question. It is enough to remark that the armour of the inhabitants of Greece of the Bronze Age was entirely different from that of the Hellenic period, which began with the introduction of iron in the place of bronze, and that the heroes of the Homeric poems who are so frequently portrayed in classical art, are represented in the armour not of their own day, but of that of the artist. In the Geometric period, the interval between Mycenaean and Hellenic times, the armour which appears on the monuments is of mixed types; but with the end of the period there emerges the true Greek fashion. This is well illustrated by one of the earliest paintings of the historical age, on a plate in the First Vase Room, from Kameiros in Rhodes (fig. 55). The scene is the combat of Hector and Menelaos over the body of Euphorbos. The heroes are fighting with long spears; they carry round shields on their left arms, and each wears a metal helmet, cuirass and greaves. These three pieces of body-armour were worn throughout classical times, and descended from the Greeks to the Romans. All are represented in this collection.

The earliest type of helmet is known as Corinthian. It was a complete metal casing of the head and neck, with holes for eyes and mouth; the nose was protected by the vertical strip which was left between the eyes, and the rest of the face was covered as by a mask (figs. 55, 63). In the earliest specimens the metal is everywhere of the same thickness, the cheek-pieces large and clumsy, the nose-piece straight, and little attempt is made to curve the back so as to fit the neck. Later helmets were more gracefully designed; the nose- and cheek-pieces are shaped and curved, the neck has a natural contour, and is set off from the rest of the helmet by a notch on each side of the bottom rim. Then the crown is distinguished from the lower part, and the lines of hair and eyebrows are indicated in ridges and engraved patterns.

Nos. **151** and **152** have palmettes over the nose-pieces, and the latter a lotus design as well. Three of the later series (Nos. **153–155**) are decorated with incised figures of boars and floral patterns.

It would seem that the Corinthian helmet was a cumbrous piece of armour. The ears of the wearer were covered, and the

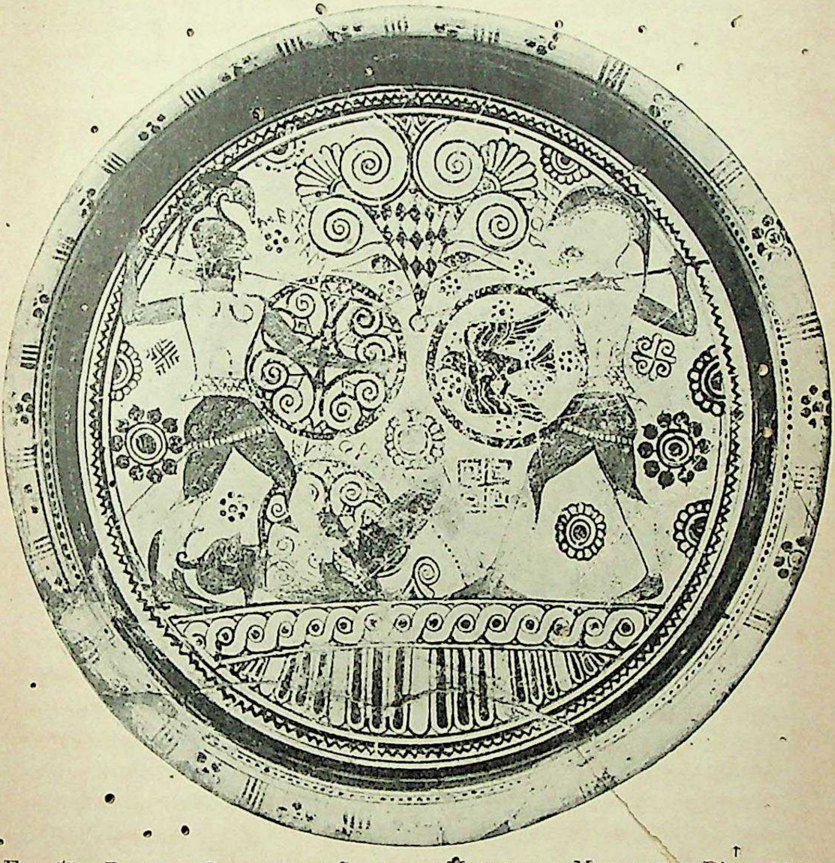

FIG. 55.—RHODIAN PLATE, WITH COMBAT OF HECTOR AND MENELAOS. Diam. 15 in.

large and shapeless shell must have sat loose upon the head, so as to be easily displaced by a sudden turn. This and the chafing of the metal were obviated in some degree by a lining of felt or leather, which was sewn inside the helmet in the rows of holes along the edges. A leathern cap was also worn, and is seen on the coins of Corinth (fig. 7*e*), where the helmet is represented in the position in which it was carried when the wearer was not fighting, *i.e.* pushed back from the face until the lower rim projected like a shade over the forehead. This position came to be adopted in battle also; for in the last four of the Corinthian series (Nos. 153–156) there is not sufficient depth to the helmet to admit of its being worn over the face in the original way, nor are the eyeholes large enough to be of use, while in two examples they are represented only by engraving, a traditional design which shows the evolution of the helmet. These four are in fact a new type, which developed from the old Corinthian in its non-fighting position. Drawings of this helmet on Italian vases of the third century B.C. give a date for the class.

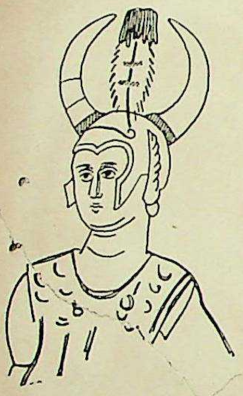

FIG. 56.—ITALIAN HORNED HELMET.

Crests were generally worn (figs. 55, 71), and the fastenings of these are preserved on several examples. One helmet is decorated in unusual fashion with a pair of horns, which may be a survival of the pre-Hellenic period or an imitation of contemporary barbarians (No. 157). This example comes from Apulia, and is probably of the fourth century B.C. The illustration of a similar helmet is from the figure of a horseman in a wall-painting at Capua (fig. 56).

An additional value is given to three of the Corinthian series by inscriptions which they bear and which help to date them. The first (No. 158) is a record of a dedication of Corinthian spoils to Zeus by the Argives: ΤΑΡΓ[ΕΙ]ΟΙ ΑΝΕ⊕ΕΝ ΤΟΙ ΔΙϜΙ ΤΟΝ ϘΟΡΙΝ⊕Ο⊕ΕΝ, in lettering which belongs probably to the end of the sixth century B.C. The helmet was found in the bed of the river Alpheios, near Olympia, and was doubtless dedicated in the sanctuary. A shield bearing the first word of a similar inscription has since been found at Olympia, and was probably part of the same offering. Its occasion is unknown. Another helmet (No. 159) has five letters, ΟΛVΜΠ, scratched on the corner of one of the cheek-pieces in characters of about 500 B.C. The complete word was perhaps Ὀλυμπίῳ, "*To the Olympian Zeus.*" This is said to have been found at Dodona in Epeiros. The third is inscribed on the front with the name of its owner, "*Dasimos son of Pyrrhos*" (No. 160). The date of the writing is the beginning of the fifth century. The helmet is from South Italy. It is of peculiar shape, being provided with holes for the ears.

The style of these inscriptions, together with the evidence of vases and other monuments, tends to show that the Corinthian helmet was generally worn by the Greeks from the first appearance of metal armour in the eighth century B.C. to the early years of the fifth. It then became less common, but never quite disappeared, and it was used, certainly as a decorative type, by the Romans of the Empire.

The second class of Greek helmets is the so-called Attic. It appeared first in the sixth century B.C., and in the fourth was the usual type. In shape it is lighter than the Corinthian, and resembles a cap with appendages to protect the neck, cheeks and nose. The ear was thus left free. The cheek-pieces were made in elaborate shapes and were either fixed or hung on hinges. In the latter case they were pushed up from the face when the wearer was not in battle (figs. 58, 65). No. **161** is a cheek-piece from Loryma in Caria, which reproduces the form of the parts beneath it. An Attic helmet from Ruvo in Apulia (No. **162**) has fixed cheek-pieces in the shape of rams' heads, which were completed with applied reliefs like those of a similar helmet at Naples (fig. 57). The nose-piece was often omitted. The forehead was well covered, and was usually marked by a triangular frontal band, often enclosing an ornament. No. **163** has the head of a young Satyr in *repoussé*. In No. **164** the lines of the frontal band end in volutes on the temples, and No. **162** (above mentioned) has also a band of relief in the pattern of a fringe of hair.

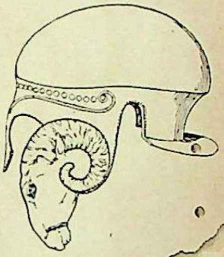

FIG. 57.—ATTIC HELMET DECORATED WITH RAM'S HEADS ON THE CHEEK-PIECES. AT NAPLES.

Crests were worn with the Attic helmet as with the Corinthian (fig. 85), but there was a peculiar type which often appears in art. It was especially famous from its representation on the great statue of Athena, by the sculptor Pheidias. The illustration is from a copy of the statue (fig. 58). In this three plumes were carried on elaborately modelled supports, often in the form of crouching animals, Sphinxes, lions, or Gryphons.

These two helmets, the Corinthian and the Attic, were so far the most general among the Greeks as to merit the name of the classical types. The rest belong to smaller classes, and are for the most part of Italian origin. There is one, however, which may be Greek of about the fifth century B.C. (No. **165**). It is in the shape of a Phrygian cap, with the addition of movable cheek-pieces, of which the hinges are partially preserved. Such a helmet is often worn by Amazons, for instance by the Queen Hippolyte on an Athenian bowl of about 450 B.C., which is exhibited in the Third Vase Room (fig. 59).

Of the Italian helmets an important class, resembling a felt hat in shape, comes from Etruria. An early example of the type is a helmet which possesses greater historic interest than any other (No. **166**; fig. 60). It was found at Olympia in 1817, and was presented to the Museum by King George the Fourth. On the side is a votive inscription: Ἱάρων ὁ Δεινομένεος καὶ τοὶ Συρακόσιοι τῷ Δὶ Τύραν' ἀπὸ Κύμας—"*Hieron son of Deinomenes and the Syracusans offer to Zeus Etruscan spoils from Kyme.*" Hieron was tyrant of Syracuse from 478 to 467 B.C., in succession to his brother Gelon, and was one of the most prominent figures of the age. Gelon had nobly upheld the supremacy of the Greeks in the west by destroying a Carthaginian host at Himera, in the same year and, as the tale went, on the same day as the battle of Salamis. Hieron added to the brilliance of the Sicilian court, and signalised his naval power in the great repulse of the Etruscans

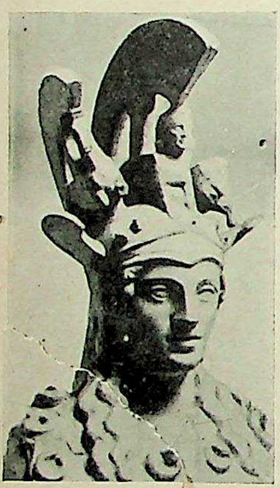

FIG. 58. — HEAD OF ATHENA, SHOWING THE TRIPLE CREST. 1 : 5.

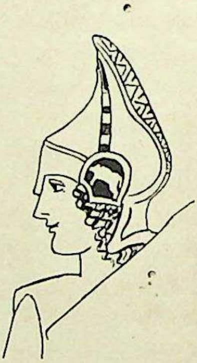

FIG. 59.—HEAD OF HIPPOLYTE, WITH HELMET IN THE SHAPE OF A PHRYGIAN CAP.

from Italy. The ancient city of Kyme, near Naples, the earliest Greek colony in the west, was hard pressed by the neighbouring barbarians and by the civilised and powerful state of Etruria. The Greeks appealed for help to Hieron, and he sent them a fleet of warships, which beat the Etruscans in sight of the citadel of Kyme, and broke their sea-power for ever (474 B.C.). From the arms and treasure taken in the battle Hieron made the customary offering in the Temple of Zeus at Olympia, and this helmet with its eloquent inscription was part of the dedicated spoil.

Another variety of conical helmet is shown in No. **167**. It has

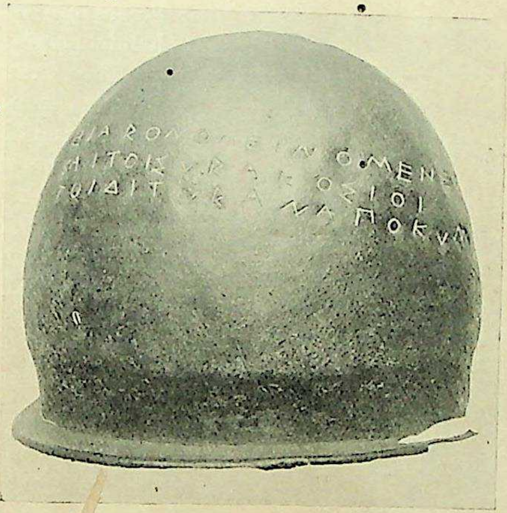

Fig. 60.—Etruscan Helmet Dedicated at Olympia by Hieron and the Syracusans (No. 166). 1:3.

no brim, cheek-pieces, or nose-piece, but the remains of a large crest show how the plume was fixed in a semi-cylindrical support, which runs from a spike at the top of the helmet to the rim behind. These helmets are characteristic of Italy, and may be assigned to the same date as the early examples of the last class, from the sixth to the fourth century B.C. The type also appears in Gaul.

Next in order are placed the helmets usually called jockey-caps (No. **168**; fig. 61). They are heavy metal caps with a knob on top and a peak to cover the neck, and have movable cheek-pieces. They are found in Italy from about 500 B.C., and occur frequently in Etruscan tombs of the fourth and third centuries.

The last type of Italian helmet is represented by two plain skull-caps (No. **169**; fig. 62) which were found on the battlefield of Cannae (216 B.C.). They have incorrectly been called Carthaginian, from the place of their discovery, but the type is thoroughly European, and has been found in Italian tombs of the sixth century and at Hallstatt and other Central European sites. The distinguishing marks are two broad strips, derived from the bands which were used to strengthen felt caps, and two knobs on the sides which served the useful purpose of a pair of horns, to stop glancing blows on the head. The marks of these bosses are visible on the helmets shown here.

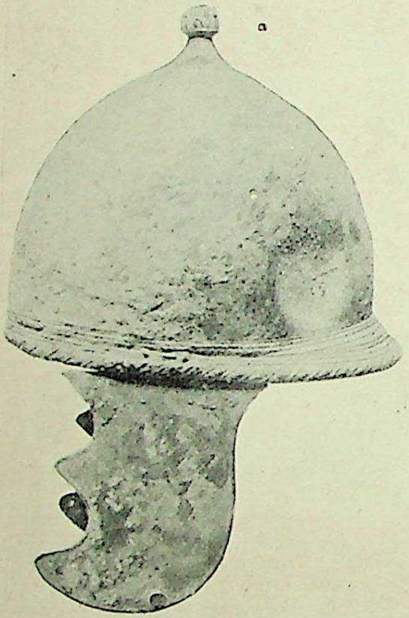

FIG. 61.—ITALIAN HELMET (No. 168). 1 : 5.

The armour of the Romans is poorly represented, and of the helmets there is no example. A small trophy (No. **170**) and the statuette of a legionary soldier (No. **171**; fig. 69) are all that can be shown. The reason of the scarcity of remains is that the Romans generally used iron for their helmets, which would thus perish by corrosion. In the earliest Roman army a Greek helmet was used, but it is not minutely described. It was probably of the Attic type, which appears with the head of Roma on the earliest silver coins (fig. 10*b–d*), and persisted in a slightly modified form as the helmet of the Imperial legionary (figs. 69, 74). Existing specimens, though they vary in detail, are usually in the form of caps with a large peak to cover the neck, and a broad chin-strap. There are several examples in the Central Saloon of the Department of British and Mediaeval Antiquities.

The cuirass is, like the helmet, a piece of armour which in its metal form the Greeks were late to adopt. The earliest type consisted of two bronze plates roughly curved to fit the body and fastened on the sides and shoulders. The bottom edge was turned up to allow free movement of the hips; but the lower parts of the body were at the same time dangerously exposed. A sixth-century Greek statuette in the Bronze Room shows this cuirass with the rest of the early armour (fig. 63). The type is usual on the black-figure vases, and occurs on the earliest of the red-figure style. Its use was contemporary with that of the Corinthian helmet, and it was discarded apparently for the same reason: that the protection afforded by a stiff and unjointed plate of metal was not enough to compensate the loss of activity which it entailed. But, like the Corinthian helmet, it never quite disappeared. It was improved after the model of the new jointed cuirass, and appears in ornate forms on later monuments as the armour of parade of Roman generals and emperors.

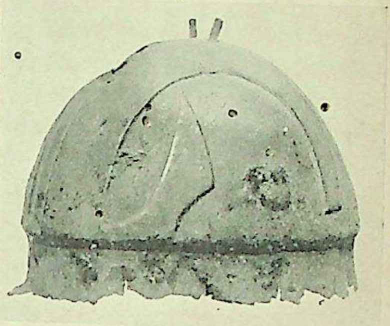

FIG. 62.—ITALIAN HELMET, FROM THE BATTLEFIELD OF CANNAE (No. 169). 1:5.

The cuirasses here exhibited belong to the later type (No. 172). They fit closely to the body, of which the form and modelling are reproduced in free style on the metal plates. The bottom edge follows the waist and hips, and is no longer awkwardly turned up. A fringe of leather or metal was often attached to the rim. This development of the old cuirass is found mostly in Italy, where it occurs on vases of the fourth and third centuries B.C. The illustration is from one of these (fig. 64). The fastenings of these examples are well preserved: rings for laces and pins in sockets to serve either as hinges or clasps.

The more usual cuirass of the classical period appears first on late black-figure vases, and is general on those of the red-figure style, from the beginning of the fifth

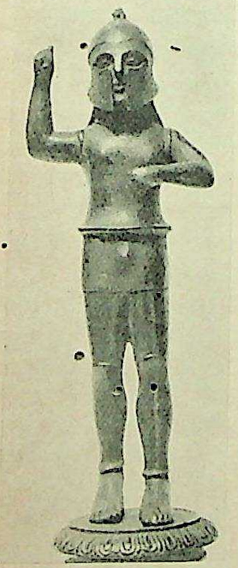

FIG. 63.—ARCHAIC GREEK STATUETTE, ILLUSTRATING EARLY ARMOUR. 1:4.

century B.C. An Etruscan statuette in the Bronze Room shows every detail of the type (fig. 65). Instead of a rigid sheet of metal, it was made of leather plated with bronze, with shoulder-straps to buckle down upon the breast. In scenes of the arming of soldiers, which are frequent in Greek painting, as for instance on a vase by the painter Douris, at Vienna (fig. 66), the method of putting on this cuirass is often represented, and the construction of the various parts is clearly shown. The bronze plating might be in the form of square tabs or round scales, both of which are illustrated. Two fragments of such plating are exhibited (No. 173). The larger consists of six plates of bronze with the lower edge scalloped, sewn with wire on a leathern coat, and overlapping in such a way as everywhere to present three thicknesses of metal. The leather of this example is modern. The other is of five much smaller scales, similarly wired together. The larger fragment is from France, the smaller from Oxyrhynchus, in Egypt Both are of Roman date, but the same principle of plating was practised by the Greeks.

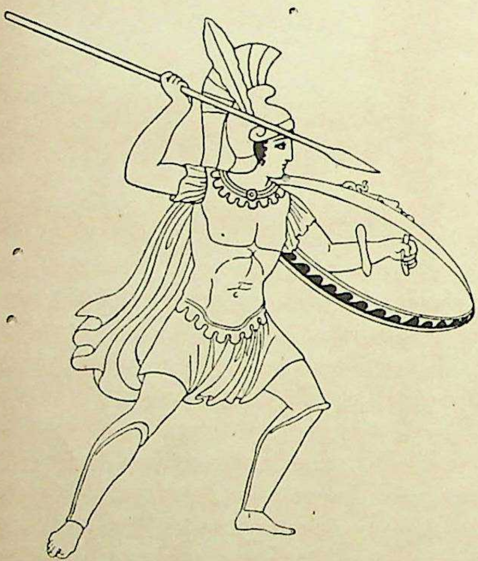

FIG. 64.—ITALIAN VASE-PAINTING, SHOWING THE METAL CUIRASS.

A peculiar Italian type is represented by a bronze breastplate of triangular shape, filled with three circles in relief (No. 174). This cuirass often occurs on third-century vases of South Italian fabric, and a number of such plates have been found in tombs of the beginning of the Iron Age. It is therefore an ancient pattern, but this example is contemporary with the vases, a drawing from one of which, in the Fourth Vase Room, is reproduced (fig. 67).

Closely connected with this breast-plate, as serving to protect the middle when such armour was worn, is the metal belt (No. 175). The fastening is simple, one end hooking into the other. Many hooks from these belts are exhibited; most are of elaborate design

(No. **176**). The oval bronze plaque (No. **177**) was probably the cover of a belt of different type. The style of the *repoussé* figures, a sea-horse and dolphin and a Pegasos (No. **177***), is Italian of the third century B.C., and almost all the belts of the kind have been found in Italy. On Italian vases of the period they are often represented (fig. 68). For their use in Greece proper there is little evidence after the time of Homer, when the belt,

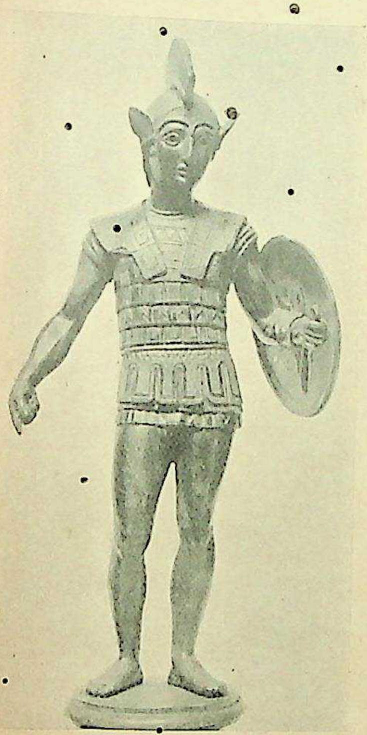

FIG. 65.—ETRUSCAN BRONZE STATUETTE WITH PLATED CUIRASS. 1:4.

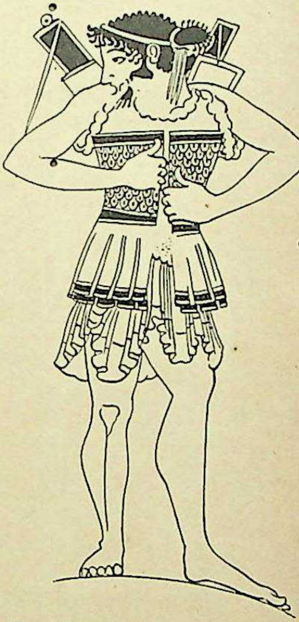

FIG. 66.—A SOLDIER PUTTING ON HIS CUIRASS.

in the absence of a metal cuirass, was the soldier's most vital protection.

Remains of Roman cuirasses are as rare as of the helmets, and for the same reason ; but the general type of the armour worn by the legionary of Imperial times is illustrated by a small statuette (No. **171** ; fig. 69). The cuirass is made of overlapping bands of metal, which are fastened down the front. There are shoulder-pieces of similar construction, and straps are brought over from the back to hold the armour in place. Underneath is a kilt of leather or metal strips. Two other varieties of Roman cuirass are shown in the cast of the relief representing pieces of armour (No. **178**; fig. 77), and a fourth is the coat of mail, which appears in the reliefs of the Trajan Column, and is represented here by a fragment of fine mesh, with pendants on the lower edge (No. **179**). In the statuette of the legionary it is interesting to notice the rest of the Roman equipment: the heavy military boots, tight breeches, and helmet of the Attic type.

The third part of the Greek body armour, as represented on the Rhodian plate (fig. 55), is the greaves. Metal greaves do not appear in art before the end of the eighth century B.C. They may have been worn towards the close of the Mycenaean Age—the pair from Enkomi in Cyprus dates from about 1000 B.C.—but their general use was due, like that of the metal cuirass, to the adoption of the small shield, which necessitated a better covering of the body and legs. On the authority of the poet Alkaeos it is known that the greave was a protection against missiles.

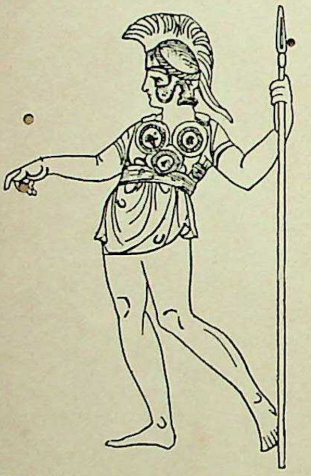

FIG. 67.—ITALIAN BREASTPLATE.

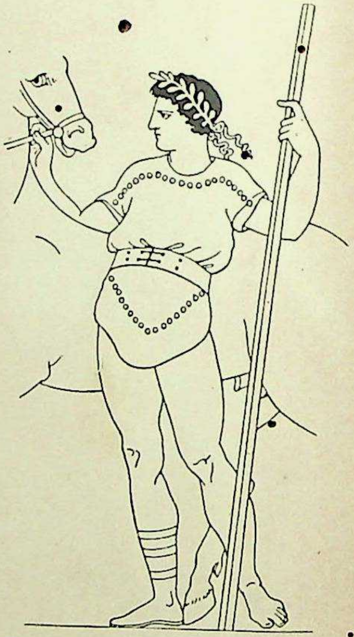

FIG. 68.—ITALIAN METAL BELT.

In form it was a thin sheet of bronze, shaped to fit the leg, which it clasped and held of its own elasticity. Only the greaves from Enkomi (No. **180**; fig. 70) are laced with a bronze wire, a metal copy of the leathern gaiter which was worn in the Mycenaean period. Warriors putting on their greaves are often represented on the Attic vases. Fig. 71 is from the same scene as fig. 66. An ankle-pad was worn to keep the bottom edge from chafing. There is little difference of shape or decoration in the existing specimens. Some reach only to the knee, and some extend above it to cover part of the thigh (Nos. 181, 182). With the exception of the pair from Enkomi, all these date from the sixth to the fourth century B.C.

Two of the finest (No. 183), from Ruvo in South Italy, are decorated on the knee with a figure of a Gorgon. The tongue was made of ivory, and the eyes were inserted in a similar way. The style points to Ionia as the place, and the sixth century as the time of manufacture. Rather later is the pair with incised palmettes above the knees (No. 184). The only other decoration is the expression of the muscles of the leg to correspond with the similar representation of the body on the breastplate. As in the belt and helmet, there is usually a row of holes along the rim for the attachment of a lining.

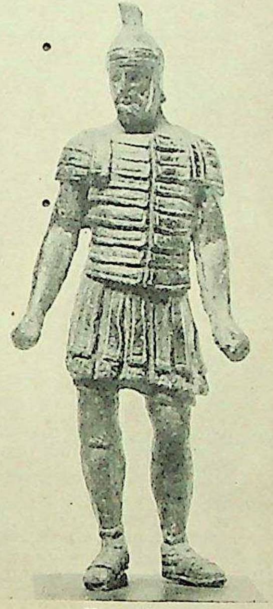

FIG. 69.
BRONZE STATUETTE OF A ROMAN LEGIONARY SOLDIER (No. 171). 2:3.

Among the Romans the greave was worn from early times; but under the Empire it became a mark of distinction for the centurions. Gorgons and palmettes were the only ornaments which the Greeks put on their greaves; it remained for the Romans to cover these pieces, like the rest of their armour of parade, with elaborately sculptured reliefs.

Some rare pieces of armour are arranged with the greaves. No. 185 is a thigh-piece, of which the provenance is not known, but a similar piece was found at Olympia. Armour for the thigh is represented on some Corinthian and Attic vases of the sixth century B.C., and on an archaic vase, decorated with reliefs, from Sparta,[1] but not on later monuments, although both Xenophon and Arrian mention it as part of the equipment of cavalry. A guard for the upper part of the right arm, from Italy, which is more familiar as armour of the later gladiator, dates from the fifth or fourth century B.C. (No. **186**). It was fastened to the shoulder of the cuirass. There are two pairs of shin-guards from Italy (No. **187**). A pair of ankle-pieces are designed to protect the "Achilles" tendon at the back of the foot (No. **188**; fig. 72). These subsidiary pieces of leg-armour were probably worn by the Italians of the fourth century B.C., when the long greave was going out of fashion. Armour of an unusual kind is represented by the pair of bronze shoes, which are also from Ruvo (No. **189**; fig. 73). The metal covering is only for the top of the foot, and the toes are on a separate plate, which is hinged at the joint. Part of a single shoe of the same type was found at Olympia, and another, of later date and made of gold and iron, at Koul-Oba, in South Russia.

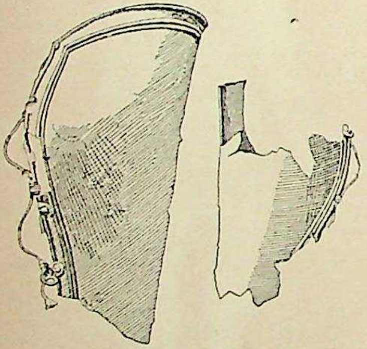

FIG. 70.—BRONZE GREAVES FROM ENKOMI, OF THE LATE MYCENAEAN PERIOD (No. 180). 1 : 7.

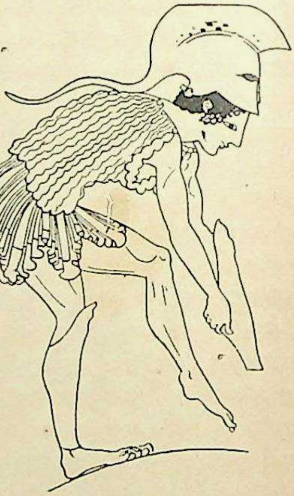

FIG. 71.—A SOLDIER PUTTING ON HIS GREAVES.

An essential part of the ancient panoply was the shield. As in mediaeval times, the shield and the man were identified in battle, and to be parted from one's shield implied a doubtful courage. Horace avows that he flung away his shield and his martial reputation on the battlefield of Philippi, in imitation of Alkaeos and Archilochos, whom he followed also in poetic art. The armour of Alkaeos was hung up by the Athenians in the temple of Athena at Sigeion, and Alkaeos, in an ode which he addressed to a friend, bade him tell their fellow-townsmen of Mytilene that although Alkaeos survived the war, his arms did not. Archilochos also made light of his misfortune in an epigram.

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[1] *Ann. of Brit. School at Athens*, XII. pl. 9.

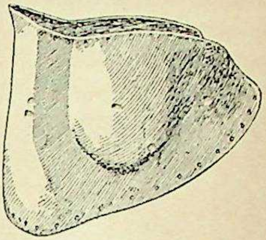

FIG. 72.—BRONZE ANKLE-GUARD (No. 188). 1 : 4.

The shield was emblazoned with the device of the soldier or the mark of the state. The men of Sikyon carried the Doric *san*, the initial letter of their name, as the Roman soldier was distinguished by the badge of his legion. The manner of holding the shield by straps and a cross-bar is shown in the illustrations (figs. 55, 64, 85). Herodotus[1] ascribes the invention of this shield to the Carians, whom he credits with the introduction of the emblazonment as well. Before that time, he says, the shield was hung round the neck by a leathern strap. It was an unwieldy

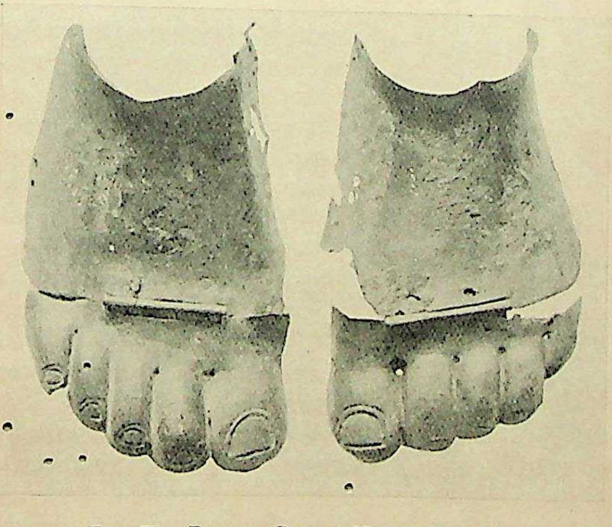

FIG. 73.—BRONZE SHOES (No. 189). 1 : 4.

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[1] i. 171.

weapon which covered the man from head to foot, and curved round his sides. The use of the smaller shield and that of body-armour grew up together. There were several types in use among the Greeks, but the circular variety, which is seen most frequently on the monuments, is the only one represented in this collection. The large specimen is Ionian work of the sixth century B.C., although it was found in Italy. It is decorated with numerous bands of Sphinxes, stars, palmettes, and other conventional patterns in relief (No. 190). The smaller shield, with a spiked boss, is decorated with rows of dots, and is probably Etruscan of the fourth century B.C. (No. 191).

No Roman shields are represented, and none have survived in their entirety, for they were made of wood and leather, and only the central boss and the framework were of metal. The ordinary type is illustrated in the reliefs of the Trajan Column (fig. 74), where the legionaries are perhaps distinguished from the auxiliary soldiers by their oblong shields. These are further differentiated by the badges of the various legions. Legionary badges were also displayed on the standards, and the figure of a boar (No. 192) and perhaps the bronze hand (No. 193) may have belonged to these.

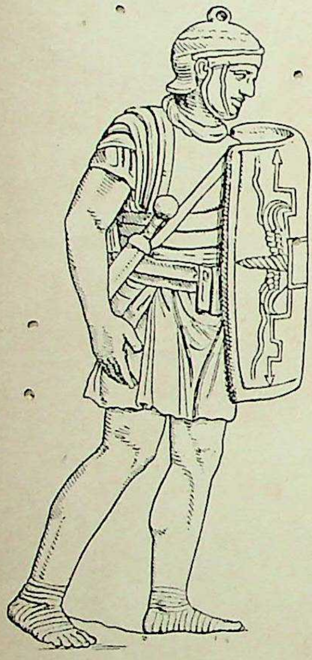

FIG. 74.—A ROMAN LEGIONARY SOLDIER, FROM THE COLUMN OF TRAJAN.

A peculiar usage of war among the Greeks, which was afterwards practised by the Romans, was the erection of trophies of the arms captured from a defeated enemy. Soldiers of all ages have celebrated their achievements by the display of armour or similar spoils which they have stripped from their opponents; but the custom of building effigies with the empty armour, to be left for a monument on the battlefield, was a token of victory which belonged properly to the Greeks. Helmet, cuirass and greaves were slung in their respective positions on a tree-trunk, and the shield and other weapons were bound to the arms of a cross-piece. An inscription was affixed, giving an account of the victory and the dedication of the monument to a deity, as other spoils were dedicated in the temples. In the centre of the Wall-Cases 116–117 a suit of armour is set up in this fashion. In Case 111 there are a small bronze model of a Roman trophy (No. **170**), and two lamps with designs of the same subject. One of them has a trophy of barbarian arms, a horned helmet and oblong wooden shields, with a man and a woman captive at the foot (No. **194**; fig. 75). The other is more fanciful: a trophy is borne aloft by a Victory, who is poised

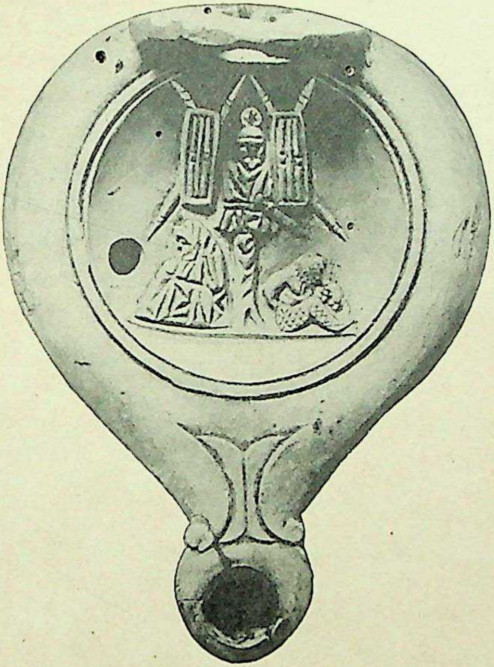

FIG. 75.—A TROPHY OF BARBARIAN ARMS, WITH CAPTIVES AT THE FOOT (No. 194). 2:3.

with her foot on a globe, to symbolise the subjection of the world (No. **195**; fig. 76).

The Greeks had established customs in raising trophies, and these were strictly observed. The trophy was an assertion of victory, and was accepted by the vanquished and left inviolate by them. But it was contrary to usage for the victors to repair it, or to make the supports of anything more durable than wood. The native Roman practice was to fix captured armour in the house, like trophies of the chase. The built trophy was borrowed from the Greeks, but it was not necessarily erected on the battlefield. At Rome there were many trophies commemorating provincial victories, and the custom was continued in the representations of spoils on the triumphal arches and other monuments of the Imperial age. The cast of a relief of pieces of armour is from one of these Roman monuments, but its exact provenance is unknown (No. **178**; fig. 77). The arms are mostly Roman, but the Dragon-standard and loose tunic are Dacian. Such reliefs are really decorative, and contain an indiscriminate collection of the arms of the Romans and of their opponents; the purpose being

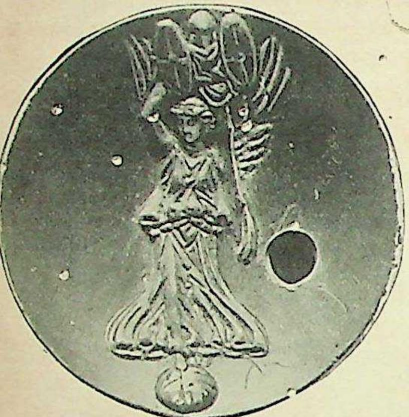
FIG. 76.—A TROPHY BORNE BY VICTORY (No. 195). 2 : 3.

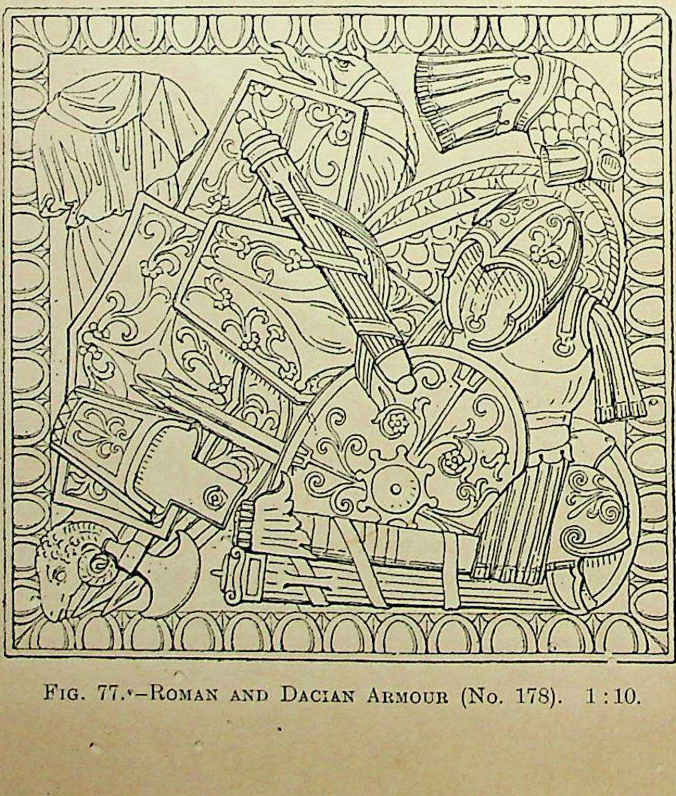
FIG. 77.—ROMAN AND DACIAN ARMOUR (No. 178). 1 : 10.

rather to adorn a military monument with warlike gear than to give an actual representation of spoils captured from the enemy.

(158) *Cat. of Bronzes*, 251; (160) *ibid.*, 317; (166) *ibid.*, 250; (178) *Cat. of Sculpt.*, III., 2620; (190) *Cat. of Bronzes*, 2704. See also Daremberg et Saglio, s.v. *Clipeus*, *Galea*, *Ocreae*.

Weapons.—The weapons of offence, which are exhibited in Table-Case E, differ from the majority of the antiquities shown in this room, in that many of them were made at a remote period in the history of Greece and Italy, some even dating from the beginning of the Bronze Age, when the use of metal had not long supplanted that of stone. In a few examples from the island of Cyprus, the metal is almost pure copper. It is therefore not strictly accurate to call these weapons Greek and Roman, for they were made a thousand years before those nations arose; but they come from the lands which were afterwards inhabited by the Greeks and Romans, and are valuable as representing the development of armour in those parts of the world, and as being the work of the primitive races in whom the Greeks and Romans had their origin.

The first class consists of arms which belong to the Early Bronze Age, a period preceding the mature and extensive civilisation in Greece to which the name of Mycenaean is commonly applied. The general date of 3000 to 2000 B.C., which is assigned to the weapons of this period, serves rather to indicate their chronological position than to give their precise age. In any case they stand as a definite beginning of the history of arms in Europe. In these early times the sword had not been invented, and short daggers or spearheads only were produced by workmen with a still imperfect mastery of metallurgy. The most ancient form was a short thick blade, with rivets in the base, where it was fastened to the hilt or shaft. A more secure attachment was contrived by prolonging the broad base of the blade into a tang, which was let into the handle and held by a rivet through the end. But the greatest advance was the discovery that if a rib were left up the middle of the blade, the edges could be fined down and tapered to a sharp point without loss of strength. In the final development the stiffening rib and the tang were connected, so that the strongest part of the blade was continued down into the handle. Yet in spite of progress and improvements in design, the old patterns remained in use to the end of the Bronze Age, and even later, so that a chronological classification based on the forms of early weapons is untrustworthy.

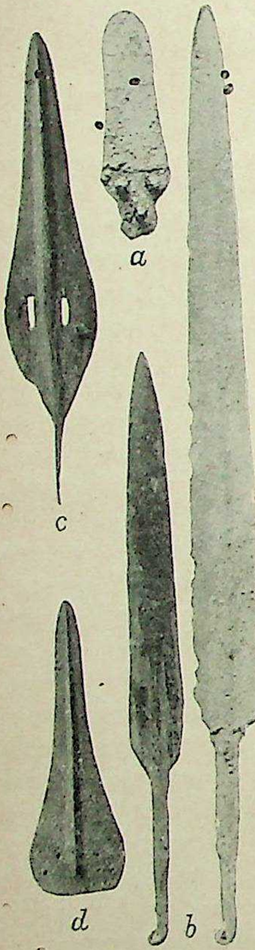

FIG. 78.—PRIMITIVE BRONZE SPEAR- AND DAGGER-BLADES, FROM GREECE AND CYPRUS (Nos. 196-9). 1 : 4.

All the stages of development are shown in these examples. The most primitive types are represented by a series of blades from Cyprus (No. **196**; fig. 78*a*), which, from material and technique, might be placed at a very early period; but they were excavated from Mycenaean tombs of the end of the Bronze Age. To the same island belong the narrow blades with long tangs, which are turned round at the end in a hook to hold the handle (No. **197**; fig. 78*b*). This type is said to have been found in graves of 3000 B.C. It is certainly a primitive shape, and peculiar to the pre-Mycenaean civilisation of Cyprus. Another local variety is shown in the leaf-shaped blade with a sharp tang and two slits, one on each side of the midrib, through which the shaft was lashed in position (No. **198**; fig. 78*c*). The pattern is characteristic of the contemporary civilisation of the Cyclades. Two pointed blades with no tang belong to the same early period. The smaller of the two was found at Athens (No. **199**; fig. 78*d*).

The next period was the close of the Bronze Age in Greece, occupying the second millennium before Christ. It has been called, from its best-known centre at Mycenae, the Mycenaean Age. In this period, by improvement in metal-working, the short daggers were lengthened into swords, which, towards the end of the age, were made even a yard long, and very slender. Such weapons were used mainly for thrusting, as they would break with a direct blow; in Homer, whose work contains many reminiscences of this time, such accidents are common on the battlefield; but most of the swords are of stouter make. At the same time the spearhead was differentiated from the dagger-blade, being provided with a socket for the reception of the shaft. Mycenaean weapons are represented here by swords and spearheads found mainly at Ialysos in Rhodes, and belonging to the end of the period. The swords are short and heavy, and are made in one piece with the hilt. The guard is straight in the earlier specimens, and the pommel of the hilt was a round knob, of which the tang remains (No. 200; fig. 79*a*). In others the raised flange on the edges of the hilt is continued to

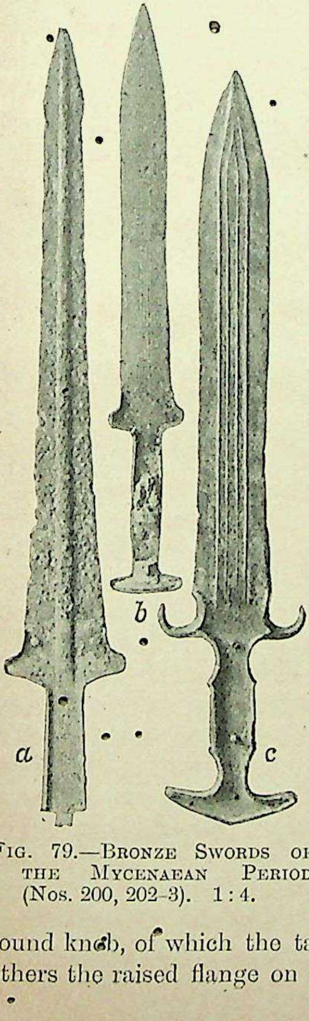

FIG. 79.—BRONZE SWORDS OF THE MYCENAEAN PERIOD (Nos. 200, 202–3). 1 : 4.

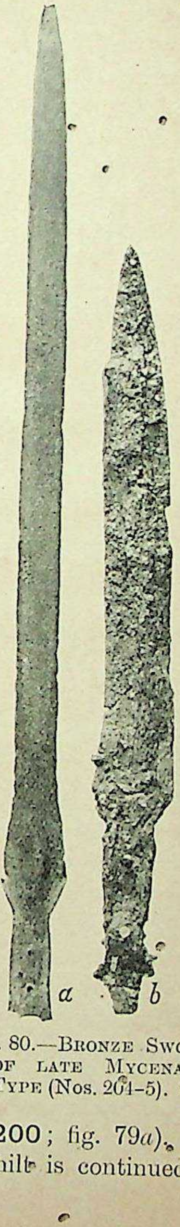

FIG. 80.—BRONZE SWORDS OF LATE MYCENAEAN TYPE (Nos. 204–5). 1 : 4.

form a crescent-shaped pommel (No. **201**). The hollow space was filled with an ornamental material for the grip. The rivets are still in place, and on a small dagger from Karpathos a great part of the ivory mount is preserved (No. **202**; fig. 79*b*). The last form of this hilt appears in a heavy sword, which was formerly in the Woodhouse Collection (No. **203**; fig. 79*c*). The projection of flanges and pommel is accentuated, and the ends of the guard are curled up like horns. This type survived into the Hellenic period. Another late Mycenaean form is seen in a long and slender sword with a broad base to the blade, which contracts again towards the hilt (No. **204**; fig. 80*a*). At the other end of the hilt are two divergent tongues of metal, which are better preserved in another example, of heavier fabric, from Enkomi, in Cyprus (No. **205**; fig. 80*b*). The type is of especial interest as being that in which the

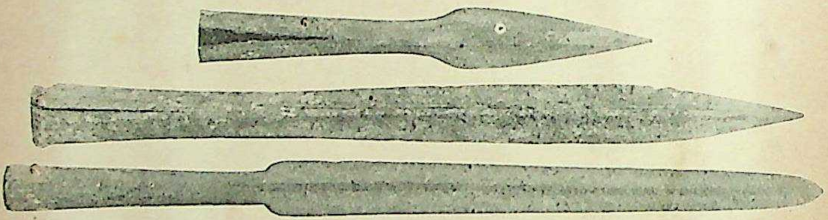

FIG. 81.—BRONZE SPEARHEADS OF THE MYCENAEAN PERIOD (No. 207). 1 : 4.

earliest iron swords of Greece were made (No. **217**; fig. 84*b*), and which was the prototype of the common bronze sword of the rest of Europe. The lighter specimen is from Scutari in Albania.

The spear was in Homeric times the soldier's most important arm, a long and heavy weapon which was thrown with great force or used for thrusting. Mycenaean spearheads are illustrated in a series from Ialysos (No. **207**; fig. 81). They are skilfully made to secure the greatest strength with the least expenditure of material: in most cases the shaft runs far up into the blade, which is narrow and springs gently from the socket, some being wider near the point than at the base. There is considerable variety of shape, but all are characterised by the thin blade with shallow curves. Mycenaean arrowheads from the same site are of more primitive design (No. **208**). The best are large and heavy, and have long barbs, but there is only a tang and no socket to take the shaft. Others are curiously flat and weak, and can hardly have been of serious use.

The Bronze Age of Italy was distinct from that of Greece. It is represented here by daggers and spears which date from about the fifteenth to the tenth century B.C. Italian daggers are remarkable for the use of engraved decoration on the blades, which is composed in geometrical patterns. The first class resembles in the form of the hilt with edges raised for inlay and crescent-shaped pommel the Mycenaean weapons, and the round base of the blade

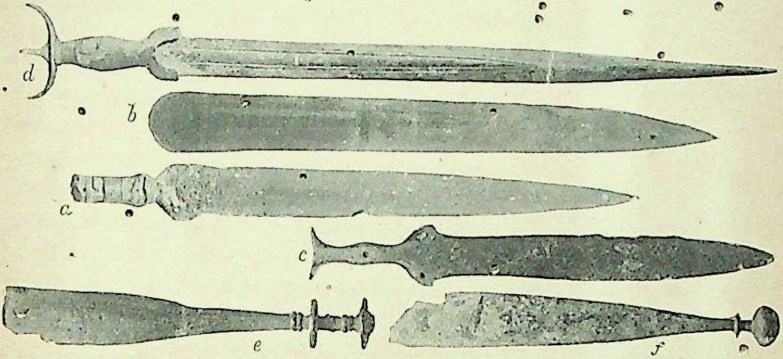

FIG. 82.—EARLY ITALIAN BRONZE SWORDS AND SHEATHS (Nos. 209–214). 1 : 6.

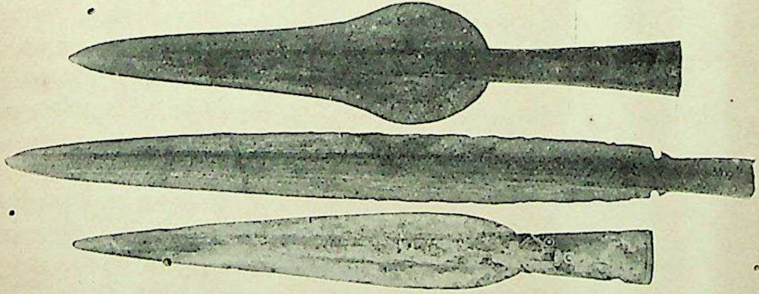

FIG. 83.—ITALIAN BRONZE SPEARHEADS (No. 215).

is also similar to an early Mycenaean type. The haft of one dagger is wound with bronze wire, and another has an ivory handle bound with gold (No. **209**; fig. 82*a*). Some of the blades were made separately, and riveted to the hilt after the primitive fashion (No. **210**; fig. *b*). In that case the hilt was split to receive the tang, and overlapped the base (No. **211**). Some of these daggers diverge still further from the Mycenaean in having the blade with recurving edges which is characteristic of a cutting sword (No. **212**; fig. *c*).

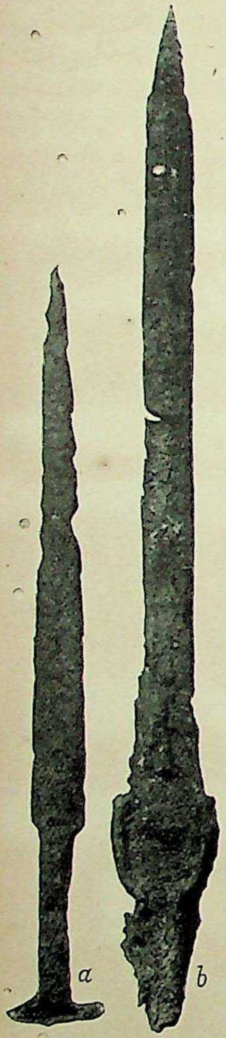

FIG. 84.—IRON SWORDS, SHOWING THE SURVIVAL OF MYCENAEAN TYPES (Nos. 217–8). 1 : 4.

The sheaths are of peculiar shape, being made of a thin plate of bronze with an ornament at the end in the form of a large round knob or several discs on a peg (No. **213**; fig. *e*, *f*). They are decorated with the same linear designs as the blades. A later variety of Italian sword, known from the horned extremities of the pommel as the *Antennae* type, is represented by one specimen (No. **214**; fig. *d*). The horns were generally more elongated than these, and were often developed into large rings or spiral coils. The type is of frequent occurrence throughout Europe, even in the north.

Italian spearheads do not suggest so much connection with Mycenaean types. Some of them are narrow, but most have broad and strongly-curving blades which spring sharply from the sockets (No. **215**; fig. 83). A spearhead from Sicily is remarkable for its great size.

The rest of the arms belong to the historical period. The usual weapons of the Greeks were the spear and sword. The bow was a special arm, which did not form part of the equipment of the ordinary soldier, and its use, like that of the sling, was practised by men of certain districts, who served as mercenaries to other states. The axe was a barbarous weapon, and is generally represented in the hands of Amazons, who brought their mode of warfare from the wilds of Scythia (see fig. 91).

The Greek swords in this collection date from the tenth century B.C., when iron was fast taking the place of bronze; but forms common in the Bronze Age were still reproduced in iron, just as those peculiar to stone implements were for some time preserved in bronze. This conservative tendency is noticeable in three iron swords, of which two are from sites in Cyprus (Nos. **216–7**; fig. 84*b*). They reproduce the general form of the bronze sword from Enkomi in the same island

(No. **205**; fig. 80*b*). A short iron dagger is similar to the common Mycenaean type (No. **218**; fig. 84*a*).

The ordinary Greek sword of the fifth century B.C. is represented by three examples. The type appears frequently in works of art. On a vase in the Third Vase Room (E 468; Pedestal 6) there is a drawing of the combat of Achilles and Memnon, in which Memnon is armed with this sword. In the sheath by his side is another, so that it is possible to study both hilt and blade at once (fig. 85). The shape is entirely different from that of prehistoric times. The hilt is round and the pommel a small knob, while the guard is a plain crosspiece. The blade, which, being made of iron, is long and thin, swells from the hilt towards the point in the manner characteristic of the cutting sword. All these features are visible in the examples (No. **219**; fig. 87*a*, *b*). The swelling blade is best seen in the largest specimen, while the iron-handled fragment, which was excavated from a tomb near the Mausoleum at Halikarnassos, shows the original form of the hilt. The small dagger with a bone hilt and the bone end of the scabbard forms part of a group of weapons which were found on the battlefield of Marathon (No. **220**; fig. 86). The others are bronze arrowheads, some of large size with tangs and some with sockets like miniature spearheads, and a leaden slingshot which is stamped with a thunderbolt and the Greek name *Zoilos*.

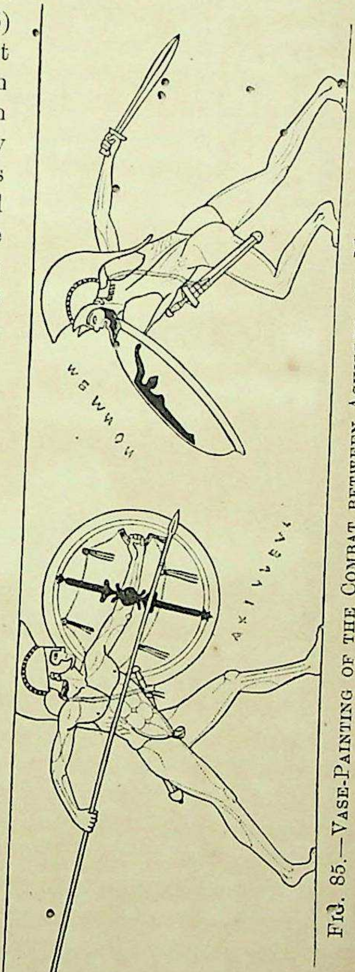

FIG. 85.—VASE-PAINTING OF THE COMBAT BETWEEN ACHILLES AND MEMNON, SHOWING THE CLASSICAL GREEK WEAPONS.

Another common type of Greek sword is the heavy knife-like weapon with two cutting edges and a hilt in the shape of a bird's head (No. **221**; fig. 87*c*). Its original appearance may be seen on the Athenian bowl already mentioned on page 80 (fig. 88). The classical name was *machaira*. Xenophon[1] recommends it as a cavalry weapon, because of its suitability for dealing heavy blows from above. This example comes from Spain, where many similar swords have been found, but the origin of the type is probably Greek or even Oriental. The dagger with a cylindrical bronze hilt of which the pommel is a lynx-head, appears from the style and the delicacy of the decoration to be of Graeco-Roman date (No. **222**). Some models in terracotta from Naukratis give the types of the Hellenistic period (No. **223**).

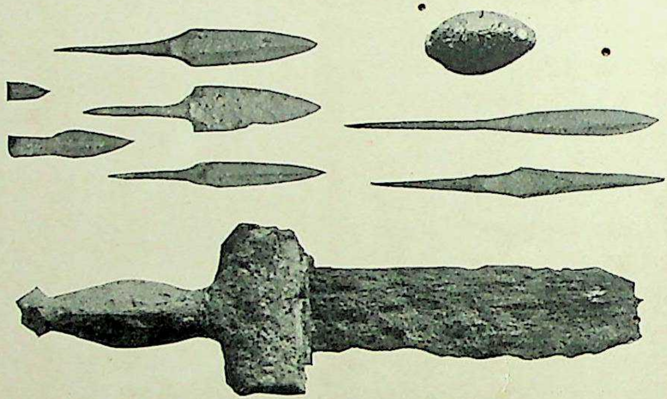

FIG. 86.—WEAPONS FROM THE BATTLEFIELD OF MARATHON (No. 220). Ca. 1 : 3.

Classical spears are represented by a variety of heads both in bronze and iron. Those with three and four blades are a small class, examples of which came to light at Olympia, and suggest as a date the end of the sixth century B.C. (No. **224**; fig. 89*a*). To the same date may belong the decoratively modelled spear from Kameiros, and another of plainer design from the same place (No. **225**; fig. 89*b*, *c*), with two from Olympia (No. **226**). A later Greek form probably appears in the unusually long iron head, which was found in Spain with the iron *machaira* (No. **227**; fig. 89*d*). This example exhibits in a high degree the superiority of iron to bronze. Other iron spearheads are from Italy. Three specimens, one with remains of the wooden shaft and the lashing of wire, were found near the village of Talamone on the west coast of Italy (No. **228**; fig. 90). The ancient name of the place was Telamon, where in 225 B.C. the Romans won a decisive victory over the Gauls, who had marched successfully to within a few days of Rome, and were returning home with their plunder. Like the helmets from Kyme and Cannae, and the arms from Marathon, these spears are relics of one of the most famous battles of antiquity. The Roman soldiers of later times also carried spears, but of a different kind. They had no long thrusting lance, but an extremely heavy weapon, the *pilum*, which they threw with great effect at close quarters, and several lighter spears, *jacula*, which were cast long distances by means of a twisted thong (*amentum*). The iron head of the *pilum* was four and a half feet long. Some lance-heads from Licenza may have belonged to the smaller spears (No. **229**). The collection of swords ends in those which belong to the Roman period. A fragment of a sword with a heavy iron blade seems too big for the natives of Italy, and may have been used by a Gaulish invader (No. **230**). The large sword with a flat guard and an ivory and bronze handle is perhaps of the type

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[1] *De re eq.* xii. 11.

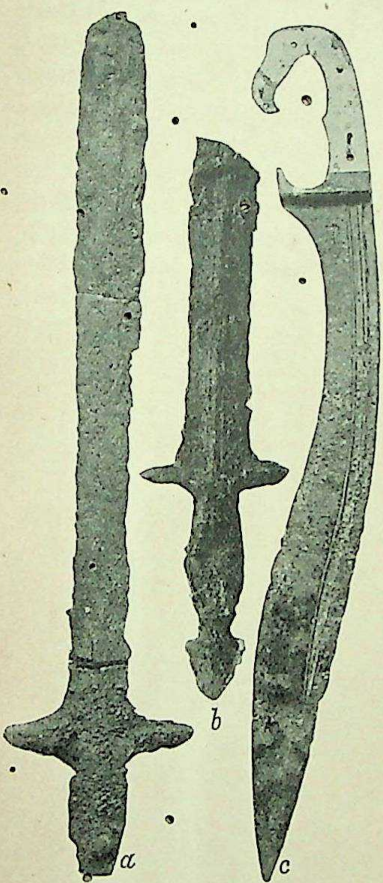

FIG. 87.—GREEK IRON SWORDS (Nos. 219, 221). 1:5.

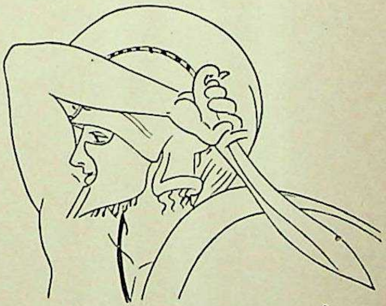

FIG. 88.—THE *Machaira*, WITH HILT IN THE SHAPE OF A BIRD.

of the Roman *gladius* (No. **231**), which was afterwards superseded in the army by a sword of Spanish pattern.

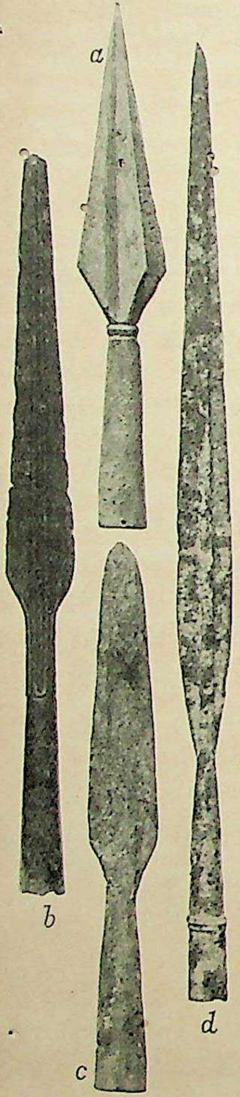

Fig. 89.—Greek Spearheads (Nos. 224–5, 227). About 1 : 4.

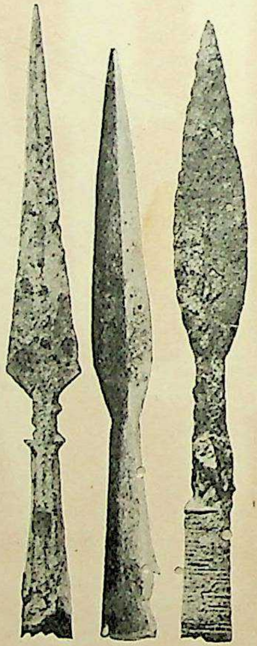

Fig. 90.—Iron Spearheads from Talamone (No. 228). About 1 : 4.

The later Roman sword is excellently represented by the so-called "Sword of Tiberius," which was found in a field at Mainz on the Rhine (No. **232**; fig. 91). The short iron blade is of the usual type, measuring twenty-one inches in length and two and a half in width at the base, from whence it tapers to a sharp point. The scabbard was made of wood covered with a plate of silver-gilt, which is decorated with reliefs in gilt bronze. The plates of the bands which were hooked to the sword-belt are ornamented with wreaths of oak, a Roman civic emblem. At the hilt is a group which represents the Emperor Tiberius receiving his nephew Germanicus

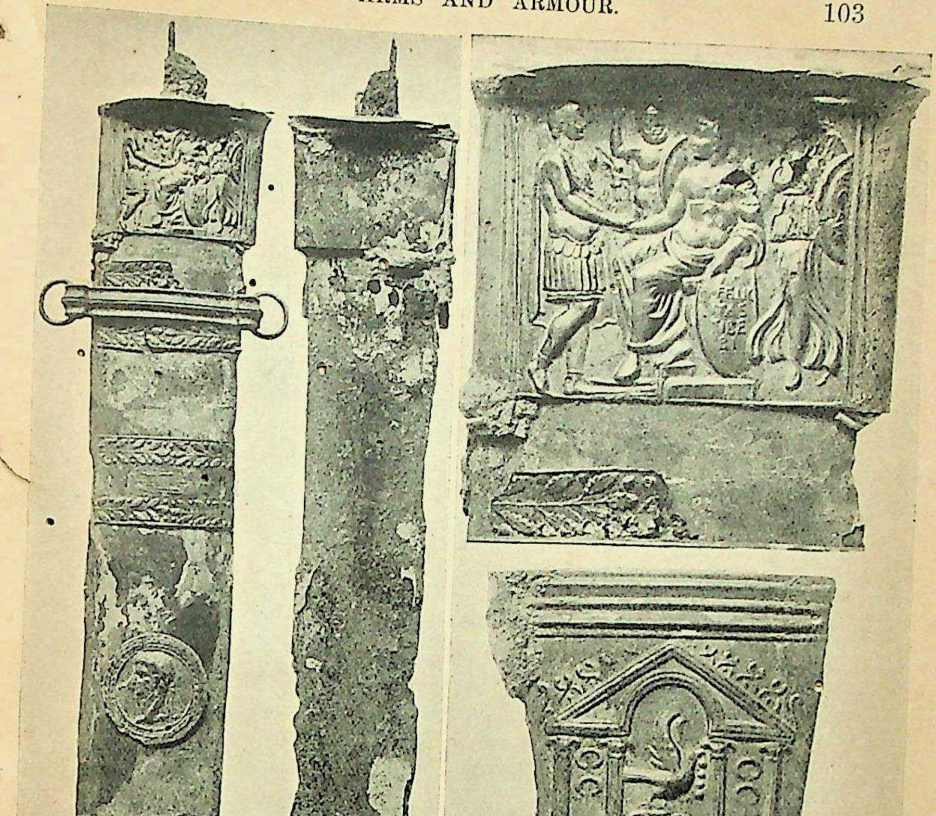

FIG. 91.—ROMAN LEGIONARY SWORD FROM MAINZ (No. 232). 1:4. Reliefs 2:3.

on the latter's return, in the year 17 A.D., from his victorious campaigns against the Germans, in the course of which he had recovered one of the legionary eagles which Varus had lost. The emperor, robed as a deity, is seated on a throne, resting his left arm on a shield which is inscribed FELICITAS · TIBERI—"The Good Fortune of Tiberius"—and holding in his right hand a small figure of Victory with wreath and palm, which he has just taken from his returning general. Germanicus stands before him in military attire, with his right hand stretched out. In the background is an armed figure, perhaps a soldier of the guard, and behind the emperor a winged Victory is alighting, and brings a shield upon which is the legend VIC · AVG—"The Victory of Augustus." The middle of the scabbard is occupied by a medallion charged with a portrait of Tiberius, and at the point is a larger plate which is divided into two fields. The uppermost has a representation of a Roman eagle and two standards in a temple, and in the other is an Amazon armed with battle-axe and lance. It would probably be wrong to connect the standards with those of Varus; but the figure of the Amazon calls to mind the words of Horace,[1] who remarks with wonder, in an ode which celebrated the success of Drusus, the father of this Germanicus, against the Germans of the Danube, that those barbarians should be armed with the Amazonian axe. It may be that in Rome of the next generation popular fancy attributed this legendary weapon also to the Germans of the Rhine, and the Amazon is a classical allusion to the campaigns which the sword commemorates. From the contrast of the elaboration and elegance of the design with the roughness and cheapness of the execution, it would seem that the weapon is one of many copies which were turned out for some official purpose, and it is probably a decoration, a sort of medal, which was presented to the officers who had served with Germanicus.

Other remains of Roman swords are less complete. There are several fragments of scabbards, a bronze guard, two ivory pieces which may have been pommels of the hilt or caps of the sheath, and a good specimen of an entire hilt in bone (No. 233). This is very similar to the classical Greek pattern. The mace, of which a bronze head from Rome, with part of the wooden haft attaching, is here exhibited (No. 233*), was not part of the soldier's usual armour.

Weapons which show little difference of form in Greek or

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[1] *Od.* iv. 4, 17 ff.

Roman times are the sling-bolts (No. **234**) and arrowheads (Nos. **235**, **236**). The inscribed sling-bolt from Marathon (No. **220**; fig. 86) has already been mentioned, and the others similarly bear inscriptions: a personal name, of the maker or the general or the slinger; or the name of the state from whose army it was shot—"Of the Corinthians"; or a message to the bullet or to the enemy —"Strike hard," and "Take this."

The arrowheads range from Mycenaean times to the Roman

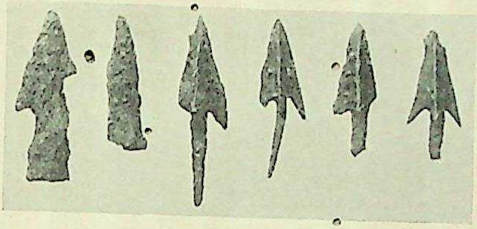

FIG. 92.—ROMAN ARROWHEADS (No. 236). 2:3.

Empire. The earliest, and those which come from Marathon, have already been described in their places, and later types do not show much improvement upon these. The Roman arrowheads are from Xanten, the ancient Castra Vetera, on the lower Rhine (No. **236**; fig. 92).

(**232**) *Cat. of Bronzes*, 867. See in general Daremberg et Saglio, s.v. *Gladius*, *Glans*, *Hasta*, *Pugio*; Evans, *Prehistoric Tombs of Knossos*; Undset, *Die aeltesten Schwertformen* (*Zeitschr. f. Ethnologie*, 1890); Naue, *Die vorrömischen Schwerter*.

X.—HOUSE AND FURNITURE.

(Wall-Cases 25–40.)

CASES 25–40 contain furniture, lamps and lamp-stands, cooking utensils, objects used in connection with the bath, and objects illustrating the methods of heating buildings and supplying them with water. A general description of Greek and Roman houses will first be given, in order that their arrangements may be better understood. In recent years the excavations in Crete have brought to light remains of great palaces, which may be regarded as prototypes of the Homeric palace. But into the structure of these palaces and into the problems connected with the Homeric house it is not necessary to enter here.[1] A brief description will be given, first of the Greek house in the historic period, and then of the Roman house.

The Greek house.—The fundamental distinction between the ancient and modern house is that the one looked inwards, the other looks outwards. The ancient house received its light and air either from the open courtyard, round which it was built, or else from a large aperture in the roof. The former was the prevailing arrangement in Greece, the latter (in the earlier period) that adopted in Italy. The average Greek house was divided into two distinct portions, one for the men, the other for the women. Its rooms opened out from a central court, which was surrounded

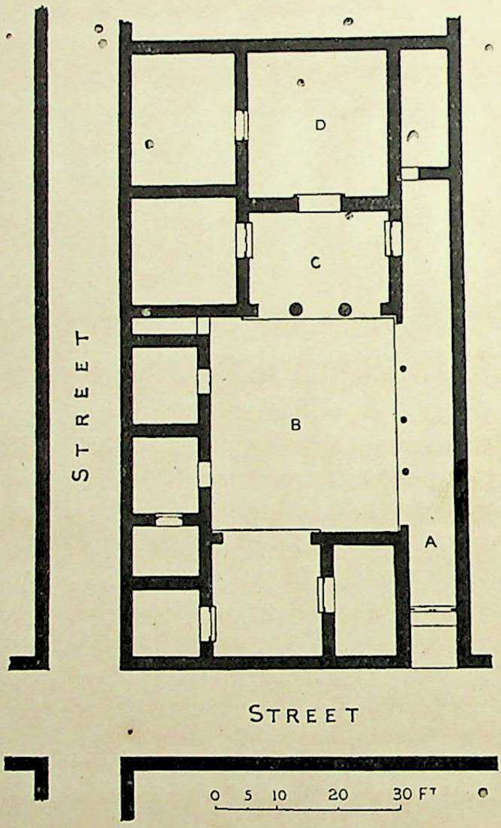

FIG. 93.—PLAN OF A GREEK HOUSE AT PRIENE, FACING SOUTH.

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[1] Cf. Burrows, *The Discoveries in Crete*, passim; Lang, *Homer and his Age*, pp. 209–228.

by a portico. On the side facing south there was usually a recess, specially adapted to make a sunny dwelling-room. Sometimes the women occupied an upper floor. At Athens, when the city was at the height of her power, the private houses were remarkable for their unpretentious character, and in the fourth century B.C. the orator Demosthenes upbraided his fellow-citizens with their lapse from this simplicity. "If any of you knows," he exclaims, "the sort of house which Themistokles, Miltiades, and the distinguished men of that time lived in, he sees that it was in no wise more pretentious than that of the ordinary citizen, whereas the public buildings and institutions were so magnificent that they could not be surpassed by any subsequent edifice."[1] The outside of the average Greek house was probably very destitute of architectural ornament, presenting a wide space of blank wall broken but by few windows. The wall was generally made of sun-dried brick, a fact which accounts for the Greek expression for a burglar, viz., "wall-digger" (τειχωρύχος). This was the natural mode of breaking into a house when no convenient windows presented themselves. As a plan of the normal Greek house of Hellenistic times, that of one excavated at Priene on the west coast of Asia Minor may be given. The ground plan (fig. 93) shows a central court B withdrawn from the noise and bustle of the streets, and only

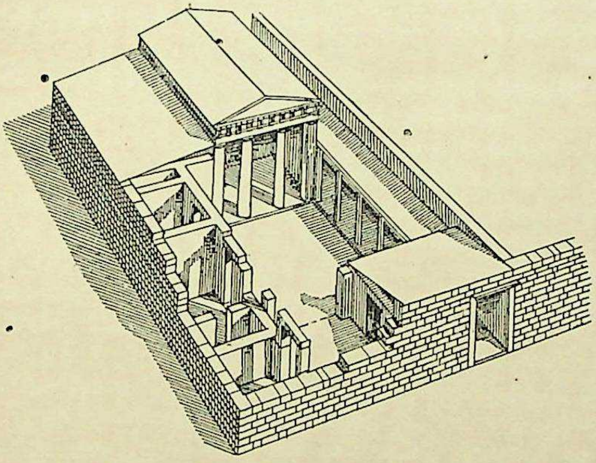

FIG. 94.—THE ABOVE HOUSE, RESTORED.

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[1] c. Aristocr. 207.

approached by means of a long corridor A. Before the main living-room D (*oikos*) is the recess or portico C, facing south so as to catch the rays of the winter sun. Its roof was supported in front by two Doric columns. This is the *prostas* or *pastas*, so arranged that, as Xenophon says,[1] the low winter sun would shine into it, while it would afford shade from the high summer sun. The different portions of the house inhabited by the men and women respectively cannot be clearly distinguished. Possibly the women occupied an upper storey. The small dimensions of many of the rooms, a characteristic feature of the ancient house, should be noted. Fig. 94 gives a reconstruction of this house, indicating its original appearance.[2] In its general form it harmonises with the description of the Greek house given by the Roman architect Vitruvius.[3]

The Roman house.—This in its final development assumed a form closely resembling that of the Greek house just described. The early Italian house, however, consisted merely of an oblong chamber, with a small opening in the roof for the admission of light and emission of smoke. This chamber was called an *atrium*, perhaps because walls and roof were black (*ater*) with soot from the smoke of the fire. Gradually the opening in the roof became larger, while the beams of the roof were sloped downwards so as to conduct the rain into an oblong basin in the floor below, called the *impluvium*. As early as the third century B.C. the *atrium* was no longer the sole living-room of the family, but a separate dining-room (*tablinum*) was built beyond it. In the next century, as the houses at Pompeii show, the influence of Greece led to the building of an open court beyond the *atrium*. This court was surrounded by columns (*peristylium*), and had a series of dwelling-rooms ranged round it. This section of the house, which was much more light and airy than the old *atrium*, became the part chiefly inhabited by the members of the family, while the *atrium* became a mere reception hall. The appearance of the fully developed Roman house is well shown in the accompanying restoration of the house of the Vettii at Pompeii[4] (fig. 95), where the narrow openings in the roofs of the two *atria* should be contrasted with the spacious court of the peristyle behind. It is not surprising that the latter came to be preferred for every-day life. Another feature worthy of note is the small size of the windows and the large proportion of blank wall.

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[1] *Mem.* iii. 8, 9.

[2] See Wiegand, *Priene*, p. 285 ff., whence the illustrations are borrowed

[3] Vitr. vi. 10.

[4] Cf. Mau, *Pompeii*, p. 310 ff.

At Rome the houses of the wealthy nobles were built on this same general plan, but were frequently of an enormous size. The poorer classes inhabited great blocks of tenement buildings known as "islands" (*insulae*). The height of these buildings showed such a tendency to increase that Augustus set a limit of seventy, Nero of sixty feet, without apparently much effect.

After this brief sketch of the general plan of the Greek and Roman house, we may now deal with the internal arrangements and the furniture. The objects may be described as they concern

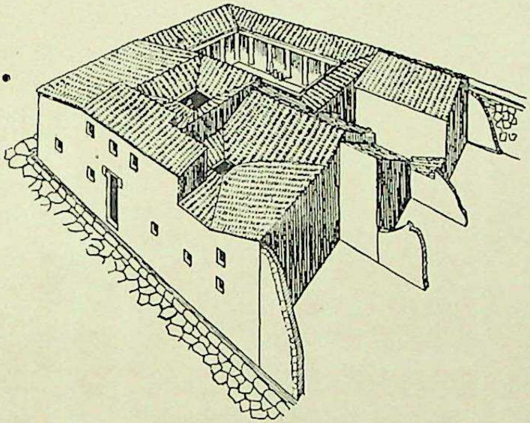

FIG. 95.—HOUSE OF THE VETTII AT POMPEII (RESTORED).

(1) the heating of the house; (2) its water-supply; (3) the bath; (4) the kitchen; (5) the lighting; (6) the general furniture.

(1) **Heating.**—In early times houses were heated by means of a large open hearth placed in the middle of the principal room, whence the smoke escaped by the door or by the intervals between the roof-beams. Next followed the use of portable braziers of bronze, such as have been found in Etruscan tombs from the seventh century B.C. (cf. Italic Room, Cases 19–20). In the Hellenistic period high braziers of terracotta, often ornamented with grotesque masks, were in common use (*Cat. of Terracottas*, p. xix, C 863 ff). A system of heating by hot air was introduced by the Romans, but was used chiefly for the warming of baths. For the general heating of houses such an arrangement was, until about the third century A.D., exceptional, and Seneca, writing in

the first century A.D., regards it as an enervating luxury.[1] Several examples of terracotta flues for the transmission of hot air are seen in the bottom of Cases 38, 39. The heating by means of portable braziers, which was the method most commonly used by the Greeks and Romans, cannot have been altogether satisfactory, but we must remember that they lived in a comparatively hot climate. That this was the method of heating usually adopted by the Greeks has been proved by the excavations at Delos and Priene.

(2) **Water Supply.**—A few objects in Cases 38–39 illustrate the methods of water-supply among the Romans, which are characterised by their completeness and excellence. Such are

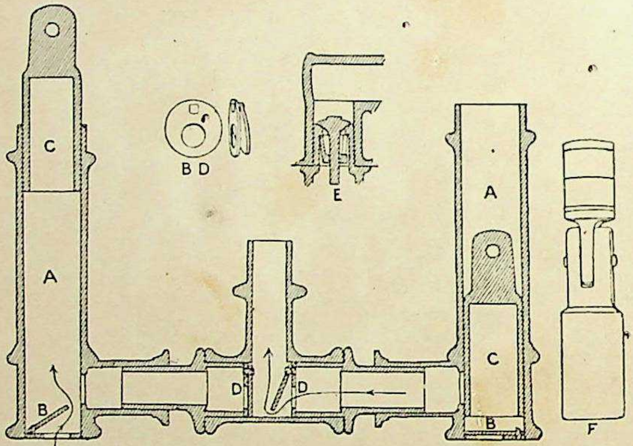

FIG. 96.—SECTION OF ROMAN BRONZE PUMP FROM BOLSENA (No. 237). 1 : 5.

the lead pipes used for conveying the water, and the remains of two Roman double-action pumps in bronze from Bolsena in Etruria (No. **237**). These are constructed on a principle invented by Ktesibios of Alexandria, who probably lived in the third century B.C. They were worked by alternating plungers, raised and lowered by a rocking-beam. The illustration (fig. 96) shows the more complete pump in section, and explains the method of working. The bottoms of the cylinders (A) were connected by pipes with the reservoir, and are furnished with flap-valves (B), opening upwards. When the plunger (C) was raised, a vacuum was created, and the water lifted the valve and rushed in. When the plunger was raised to its highest point the valve fell again and

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[2] Sen., *Dial.* i. 4, 9.

retained the water; when the plunger descended it forced the water from the cylinder into the central discharge pipe through another flap-valve (D) at the end of the horizontal pipe. The valves of the other pump are of the spindle-type, falling back into position by their own weight (fig. 96, E). BD in the figure shows the structure of the flap-valves, which the Greeks called ἀσσάρια ("pennies") from their likeness to coins. F is a complete plunger of the same type as those used in the pump illustrated, but not belonging to it. There are here several jets and spouts for the emission of water, one (No. **238**) in the form of a pine-cone, pierced with small holes for sending out a spray, others in the form of dolphins (No. **239**) and the fore-part of a horse respectively (No. **240**). The bronze stop-cocks seen in Case 39 were used for controlling the flow of water from the cisterns to the various parts of the house. They were inserted in the lead water-pipes, portions of which still adhere to them. Their arrangement is excellently illustrated by those discovered at the Roman villa at Boscoreale, near Pompeii (see *Mon. Ant.* vii., p. 454, fig. 45*a*). From the water-supply we pass to

(3) The bath.—Though the public baths do not strictly come under the head of the house, it will be convenient to give a brief description of them in this section. In private houses the Greeks seem to have used large terracotta baths, such as have been found at Priene (Hellenistic period) and Thera. A swimming bath for women is represented on a vase of about 520 B.C., and the importance attached to the art is shown by the proverb describing the typical ignoramus as one ignorant alike of letters and swimming.[1] On another vase youths are seen bathing at a basin marked "public" (δημόσια). There seems, however, to have been some prejudice against the use of public swimming baths at Athens, for Aristophanes in the *Clouds* makes his character Right Reason (Δίκαιος Λόγος) advise the youth "to shun the market-place, and to keep away from the public baths."[2] The public bath was far more in evidence in Roman life. In the age of Constantine there were no less than 856 public baths, besides the Thermae, which were great club houses with facilities for every kind of recreation as well as bathing. The charges for entrance were very moderate, and a small bronze coin (the *quadrans*) procured admission to the men's baths. Women generally paid a somewhat higher price. The Stabian baths at

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[1] Plat., *Leg.* 689 D: ἂν τὸ λεγόμενον μήτε γράμματα μήτε νεῖν ἐπίστωνται.

[2] Arist., *Nub.* 991.

Pompeii may be taken as typical of a Roman bathing establishment. Here there were separate sets of baths for men and women, an exercising ground (*palaestra*), and a large cold swimming tank. The mode of bathing naturally varied considerably according to the constitution and taste of the individual, but was generally a very elaborate affair. Celsus, who wrote on the art of medicine probably early in the first century after Christ, recommended the bather first to go into the moderately heated room (*tepidarium*), and perspire slightly, then to anoint himself and to pass into the hot air room. After perspiring there he was to pour hot, warm, and cold water alternately over his head, then to scrape himself with the strigil, and finally to anoint himself—the last probably a precaution against taking cold. This description will enable us to understand the use of the implements carried by bathers, which are exhibited in Cases 37–38. Of these the strigil is most important. It was a curved piece of metal, usually bronze, but sometimes iron, employed by athletes for removing dust and oil after exercise, and by bathers for scraping away sweat and dirt. The accompanying figure (fig. 97), drawn from a Greek vase of the fifth century B.C., shows an athlete resting after exercise, and about to use the strigil. Sometimes a strigil, oil-flask, and sponge are seen on vases, suspended from the wall of the *palaestra* where youths are exercising. In Case 37 a small lekythos shows an athlete with a strigil, and an impression from a gem illustrates the method of using that implement. The strigils here seen range in date from about the sixth century B.C. to the third century A.D. Many of them are inscribed with the name of their owners, and some have small figures, *e.g.* a man dancing or a horse galloping, stamped upon them. Two strigils which deserve special mention are the silver one found in the sarcophagus of the Etruscan lady, Seianti Thanunia (second century B.C.), and exhibited with that sarcophagus in the Terracotta Room, and the beautiful bronze ornamental strigil in the Bronze Room (Pedestal 3), with the handle in the form of a girl herself using the strigil. A complete

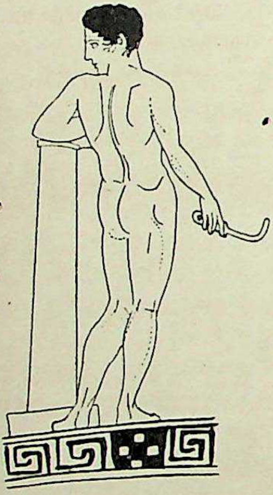

FIG. 97.—ATHLETE USING STRIGIL.

bather's outfit of Roman date (No. **241**), found near Düsseldorf, includes two bronze strigils and an oil-flask attached by rings to a handle (fig. 98), and several glass vases for use in the toilet.

(4) **The kitchen.**—Cases 33–36 contain cooking implements and remains of ancient fruit and grain. The vessels give a good idea of the furniture of a Pompeian kitchen, although there is no example of elaborate contrivances for preparing hot drinks and keeping food warm, such as have been found at Pompeii (fig. 99).

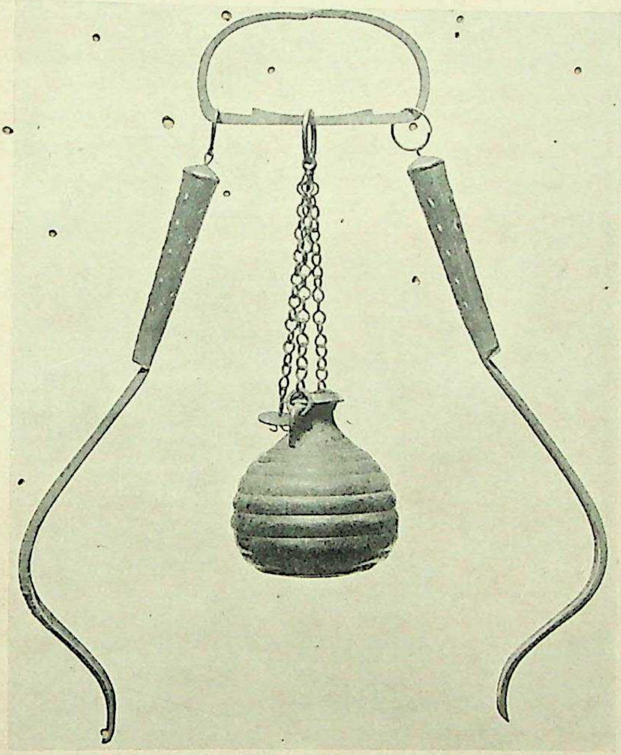

FIG. 98.—BRONZE STRIGILS AND OIL-FLASK (No. 241). Ca. 2 : 7.

In early times cooking was done either in the courtyard of the house or in the principal living-room. Pompeian houses are, however, generally provided with separate kitchens, small rooms, opening off the court of the peristyle. The hearth is a simple rectangular structure of masonry, sometimes furnished with projecting supports for holding vessels over the fire. The kitchen implements arranged in these cases do not differ materially from those in modern use, except that they are made of bronze, and frequently have some graceful ornamentation. One or two of the objects call for special remark. On the second shelf from the bottom of Case 34 is an implement with a long handle and a rectangular pan furnished with six circular depressions (No. **242**). A circular pan with no fewer than twenty-eight such depressions was found at Pompeii, and is now at Naples. These pans were probably used either for baking cakes or poaching eggs. Two small terracotta moulds (No. **243**) in Case 36 were used for stamping flat circular cakes. The plaster cast placed by the side of one of these shows the design, a wicker basket containing bunches of grapes and a pomegranate. Below these are two amphorae for holding wine (Case 35). The one with pointed base

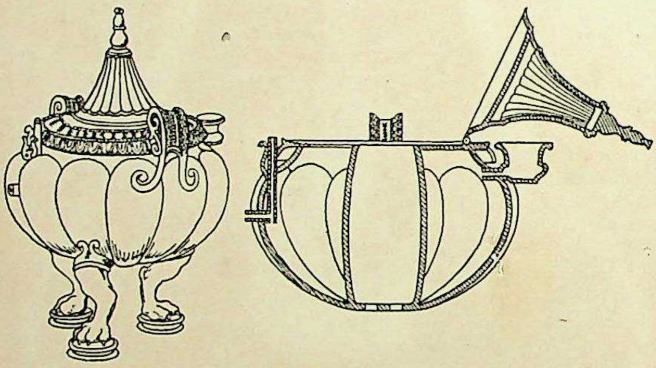

FIG. 99.—BRONZE FOOD-WARMER FROM POMPEII.

from Cyprus has the name *Polydeukes* painted in red on the shoulder (No. **244**).

In Case 36, on the same shelf as the pan for baking cakes, is a bronze frying-pan (No. **245**), with a spout at one corner. Instead of butter, fat, or dripping, the Romans, like the inhabitants of southern countries at the present day, were accustomed to use oil in frying, and the Latin word for a frying-pan (*sartago*) is said to have come from the hissing sound made by the oil during the process. The shelf above the pans is occupied with ladles and other implements. The handles of the ladles usually terminate in a beautifully modelled head of an animal, such as that of a duck, swan, or dog. The peculiar implement with the broad flat blade (No. **246**) may have been used for lifting fish off a pan. On the next shelf above are two painted plates of about the beginning of the third century B.C. They belong to a well marked class (cf. Fourth Vase Room, Cases 26–7) of plates of Campanian fabric, distinguished by the fish and other marine creatures painted upon them. It is probable that they were intended for the serving of fish, and that the circular depression in the centre was meant to hold any water that might strain off. Of the two examples shown in this case one (No. **247**) is decorated with a sea-perch, a sargus (a fish peculiar to the Mediterranean), and a torpedo, the other (No. **248**; fig. 100) with a red mullet, a bass, a sargus, and a cuttlefish.

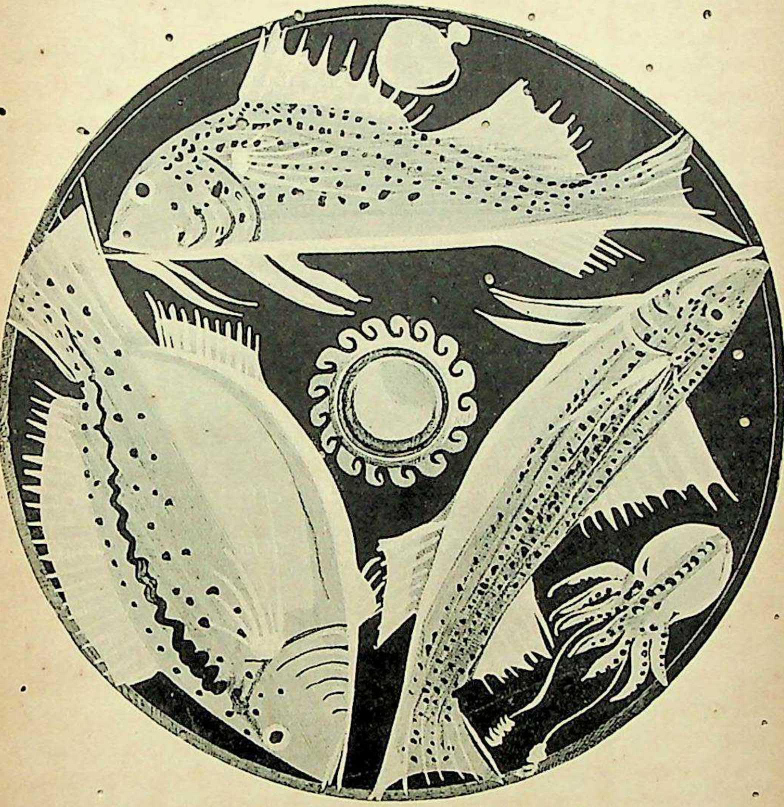

FIG. 100.—FISH-PLATE (No. 248). Diam. 8¾ in.

Some remains of ancient walnuts, grain, and fragments of calcined bread from Pompeii, and a black cup from Rhodes, containing eggs, are shown in the middle shelf of Case 35. A wall-painting from Pompeii (fig. 101) gives a picture of the peculiarly shaped loaves used in that town, and of fish, fruit, and other articles of domestic consumption. Professional bakers were of comparatively late introduction into Italy. According to Pliny there were none till about 170 B.C. At Athens, however, they are mentioned as early as the fifth century, as are women bread-sellers. Aristophanes notes that the latter were conspicuous for the energy of their language, and in the *Frogs* makes Dionysos warn Aeschylos that it is not permitted to poets to scold like bread-wives.[1] The process of bread-making is illustrated by the terracottas shown in this case. One (No. 249) from Kameiros in Rhodes represents a woman kneading dough on a board placed in a circular trough resting on three legs. Another (No. 250), of much rougher workmanship, shows a bearded man engaged in a like occupation. An interesting terracotta from Boeotia[2] is evidence that kneading was sometimes done to the sound of the flute.

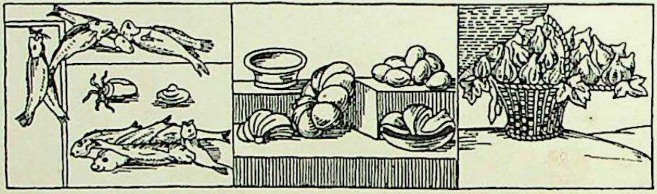

FIG. 101.—BREAD, FISH AND FRUIT. POMPEIAN WALL-PAINTING.

The strainers, suspended on the left of the case, were used for clearing wine and other liquids, and are in some cases noteworthy for their delicate workmanship.

In antiquity knives and forks were not used at table, fingers being mainly employed. Spoons, however, were common, and a considerable number of ancient spoons are exhibited in Case 36. The series of large ivory spoons with elaborately ornamented handles belong to an early period, a similar one coming from the Polledrara tomb at Vulci in Etruria, of the seventh century B.C. The small spoons in bronze or ivory, with round head and handle running to a point, were probably used for the eating of eggs and the extraction of snails from their shells. Snails were a favourite dish with the Romans, and the spoon got its name (*cochlear*) from being employed in this way.[1]

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[1] *Ran.* 857 f. : λοιδορεῖσθαι δ' οὐ θέμις
ἄνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.

[2] See Perrot et Chipiez, *Hist. de l'Art*, VIII., pl. i.

(5) **Lighting.**—In Case 30 are placed several candelabra used either for the support of wicks floating in an oil-bath or for lamps. Those stands which have come down to us are chiefly of bronze, but the cheaper ones in ancient times were made of wood. Martial in an epigram warns the possessor of such a wooden candelabrum to take care that the whole stand does not turn into one blazing

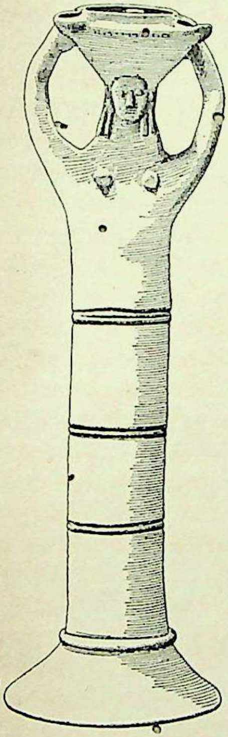

FIG. 102.—ARCHAIC LAMP-STAND AND LAMP IN TERRACOTTA (No. 254). Ca. 1 : 7.

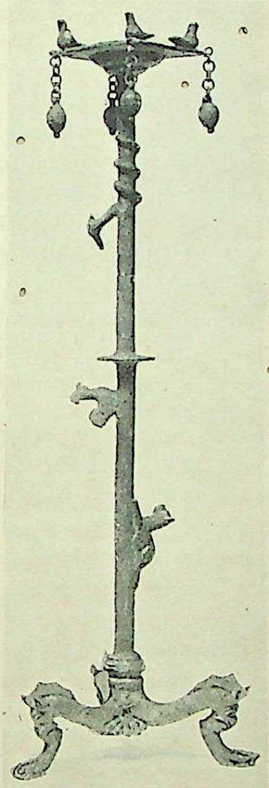

FIG. 103.—ROMAN BRONZE LAMPSTAND. 1 : 4.

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[1] Cf. Martial, xiv. 121 :

Sum cochleis habilis, sed nec minus utilis ovis :
Numquid scis potius cur cochleare vocer ?

candle.[1] The Etruscan candelabra and many of the candelabra found at Herculaneum and Pompeii consist of a base in the form of three legs or paws, very commonly those of lions, a tall stem, and a circular support or spreading arms for the lamps at the top. An Etruscan example of the sixth century B.C. is seen in No. 251, with four spreading arms for hanging lamps, and a pin for raising the wicks, with head in form of a Gryphon. Other varieties of Etruscan candelabra, generally decorated with human figures, will be seen in Cases 57–60 of the Bronze Room. The human figure appears in the small Etruscan candelabrum No. 252 in this exhibition, where the cup at the top is for a floating wick. In Roman times another variety is also common, composed of a massive base with three or more spreading arms, from which lamps were suspended. Such a stand (No. 253) is seen on the upper shelf of Cases 29–30. A very primitive example (ca. seventh century B.C.) of a candelabrum is that in terracotta (No. 254; fig. 102) from Kameiros, consisting of a female figure of columnar form supporting a lamp with three nozzles. A point which may be specially noted in regard to some of the bronze stands of the Roman period is the decoration of the shaft, which often takes the form of a climbing animal. Fig. 103 has a panther, a cock, and a bearded serpent on the shaft. These animals, like the symbols which appear on the bronze hands (see above, p. 47), probably have a magical significance. An ingenious expanding Roman bronze lampstand (No. 255) from the Hamilton Collection should be noticed in the lower part of Case 30. The central rod attached to the circular lamp-support can be raised at will, and secured in place by means of a bronze pin passed through one of the pairs of holes pierced in the side rods.

The lamps themselves (in Cases 31 and 32) are of terracotta or bronze, and are for the most part of the Roman period. Their essential parts are (1) the well for the oil, formed by the body of the lamp and fed from an opening above (in the bronze lamps this opening is covered by means of a lid, sometimes hinged, sometimes secured by a chain, as in fig. 104); (2) the nozzle for the insertion of the wick. The nozzle generally takes the form of a projecting spout, but the arrangement varies very considerably in different lamps, and a single lamp is often furnished with several nozzles. An epigram tells of a lady named Kallistion, who dedicated to

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[1] *Id.*, xiv. 44:

Esse vides lignum; serves nisi lumina, fiet
De candelabro magna lucerna tibi.

Serapis of Kanopos a lamp with twenty nozzles.[1] The lamps might either be simply placed on a candelabrum or else suspended from it. Several of the bronze lamps have chains for the latter purpose (No. 256; fig. 104). A peculiar bronze hook, of which there are several examples in these cases, was sometimes used in the Roman period for hanging up the lamps; in the example illustrated (fig. 105) it is seen hinged to the lamp in such a way that the

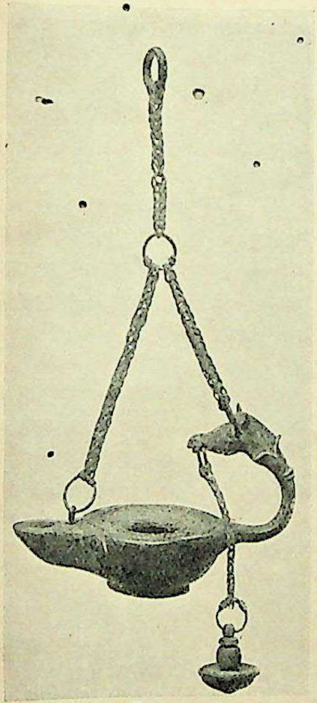

FIG. 104.—ROMAN BRONZE HANGING-LAMP. Ca. 1 : 4.

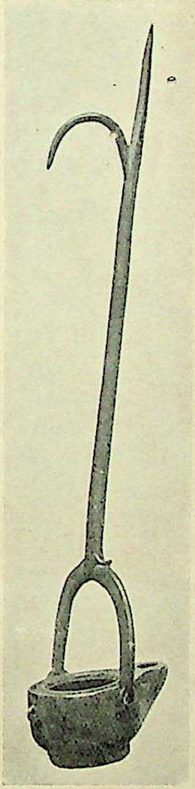

FIG. 105.—ROMAN BRONZE LAMP WITH HOOK FOR SUSPENSION. Ca. 1 : 3.

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[1] *Anth. Pal.* vi. 148:

Τῷ με Κανωπίτᾳ Καλλίστιον εἴκοσι μύξαις
πλούσιον ἡ Κριτίου λύχνον ἔθηκε θεῷ,
εὐξαμένα περὶ παιδὸς 'Απελλίδος · ἐς δ' ἐμὰ φέγγη
ἀθρήσας φήσεις · Ἕσπερε, πῶς ἔπεσες.

latter could be carried or suspended at will. A very primitive form of lamp (No. 257) is of the pre-historic period known as Mycenaean, and was found, in the course of the Museum excavations at Enkomi in Cyprus, built into masonry. It consists of a thin sheet of bronze with a spout, and would contain oil upon which a wick floated. The numerous Graeco-Roman bronze lamps in these cases show a great variety of form. Heads of Seilenos, Pan, negroes, etc., appear side by side with a fir-cone, a foot, a duck, or a wolf. The handles often terminate in an animal's head, *e.g.* that of a horse, a dog, a lion, or a swan (cf. fig. 104 above). The cheaper terracotta lamps are freely decorated with designs taken from daily life or mythology. Numerous specimens of these lamps will be seen in Table-Case B in the Fourth Vase Room. A very elaborate example (No. 258) in the form of a ship is seen here in the bottom of Case 32, where the numerous holes for wicks should be noted. A peculiar variety of clay lamp is that with a central tube for fastening on to a spiked support. Such lamps are found mainly in Sicily, and on the North coast of Africa, and are of late Greek date. Two are shown in Case 31 (No. 259). The lamp fillers, as may be seen from the bronze specimen exhibited, closely resembled the lamps themselves (No. 260).

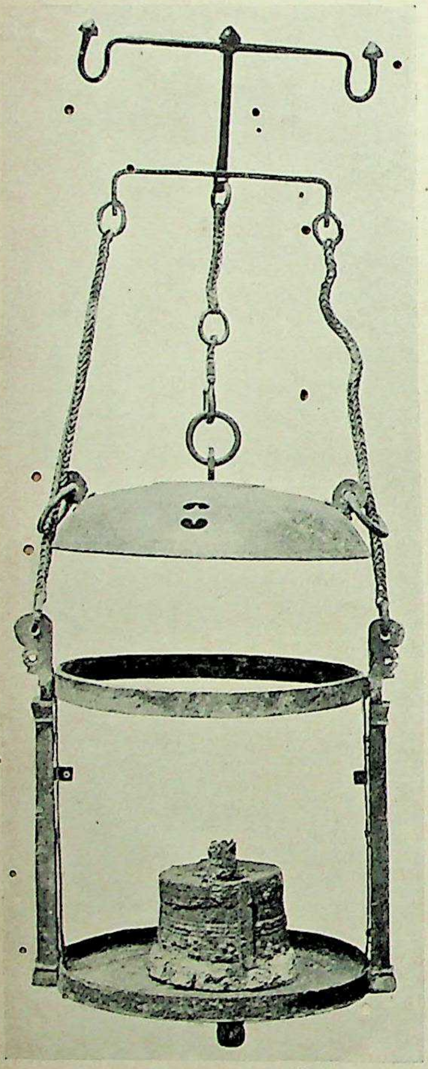

FIG. 106.—BRONZE LANTERN (No. 261). 1 : 4.

Besides lamps, lanterns were also largely in use, especially for outdoor purposes. Such a portable Roman lantern (in Case 32) is here illustrated (No. **261**; fig. 106). It is cylindrical in shape and has a hemispherical cover, which could be raised from the body of the lantern. The latter was enclosed with plates of some transparent material such as horn, bladder, or linen. Bladder was a cheap substitute for horn, and Martial in an epigram[1] makes a lantern say:

> "Though not of horn, do I appear less bright?
> Can you detect the bladder-wall at sight?"

That talc was also used is shown by the fact that several of the lanterns in the Museum at Naples have their walls made of this material. Just below the lantern is a small bronze statuette, which has formed the body of a knife (No. **262**). A grotesque figure is walking with a lantern in his right hand, and a basket slung over his shoulders. It was found at Behnesa, in Egypt, and probably represents a sportsman returning in the evening with his spoils. The lantern carried by him very closely resembles the one described above.

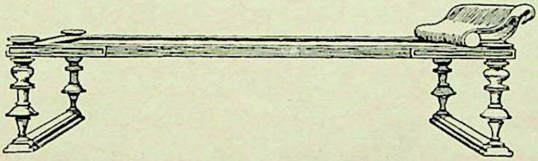

FIG. 107.—BRONZE COUCH (RESTORED).

(6) **General furniture.**—Most of the objects shown in Cases 27, 28, are of Roman date, but Roman furniture was so largely derived from the Greek that they may be regarded as illustrating Greek furniture as well. A bronze couch (No. **263**) has been wrongly restored as a seat. The two sections of the couch, now placed one above the other, were originally set at either end, and connected by a long wooden framework. The curved pieces of bronze, ending in medallions representing busts of Satyrs and heads of mules, and heads of Medusa and ducks respectively, now put underneath the seat, are really end-pieces of the support placed at the extremity of the couch. (See the

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[1] Mart., xiv. 62:

> Cornea si non sum, numquid sum fuscior? aut me
> Vesicam contra qui venit esse putat?

restoration of a similar couch annexed, fig. 107.)[1] Several supports from couches are seen in this Case, generally terminating in the head of a horse or mule. Below the couch is a small bronze stool (No. **264**), without arms or back, of a type not uncommon at Pompeii. Two tripods with expanding legs are placed in the bottom of Cases 27–28. One of these (No. **265**) has an arrangement similar to that of the candelabrum No. **255**, whereby it could be heightened at will. These tripods were used as small tables. A well preserved wooden table-leg (No. **266**) in the form of a dog springing up, is seen in Case 26. It was found at Kertch (the ancient Panticapaeum) in the Crimea. Ancient objects of wood are rarely preserved except in Egypt, but S. Russia has yielded a relatively large number of such antiquities.

(**237**) *Cat. of Bronzes*, 2573–4; (**241**) *Archaeologia*, XLIII., p. 250 ff; (**247**) and (**248**), *Cat. of Vases*, IV., F 259 and F 267; (**261**) Cf. *Arch. Anz.*, 1900, p. 192 ff.; (**263**) *Cat. of Bronzes*, 2561; Ransom, *Couches and Beds of the Greeks*, etc., p. 98, pl. 9; (**266**) Cf. *Ant. du Bosph. Cimm.*, pl. lxxxi, where a restoration of a table with a leg of this kind is shown.

On the Greek house generally, see Daremberg et Saglio, s.v. *Domus*, and E. A. Gardner in *Journ. Hell. Stud.*, XXI. (1901), p. 293 ff.; and *id.* in *Camb. Comp. to Gk. Stud.*, p. 551 ff. On the Roman house, see Daremberg et Saglio, *loc. cit.*, and Mau-Kelsey, *Pompeii.*

XI.—DRESS AND TOILET.

(Table-Case F.)

Greek Dress.—The dress of the Greeks is remarkable for its simplicity. There was really only one type of garment, but by differences of size, material, and arrangement, it appears in many forms. The essential character of all Greek clothes is that they were rectangular pieces of cloth, which could be draped in various ways, according to the fashion of the day or the fancy of the wearer.

The earliest dress of women which is represented in art (fig. 109) is that which was known as the Dorian *chiton*, or tunic. It was an oblong sheet of woollen cloth, measuring rather more than the height of the wearer, and about twice the span of her arms. This blanket was first folded over along its upper edge, so that its height was only from the feet to the neck, the overlap reaching to the waist. It was next doubled down the middle in the other direction, with the overlap outside. Then the wearer stood inside the folded cloth, and, having the open ends on her right, pinned the two sides together above each shoulder (see the diagram in fig. 108). The tunic then fell into position about the figure, leaving the arms bare, as in the illustration, which is taken from a toilet-box (E 772) in the Third Vase Room (fig. 109). The dress in its simplest form was now complete, but as one side of it was open, a girdle was usually worn to keep the edges together. Still a great part of the nude figure was visible, and at Sparta, where Dorian manners were preserved in their primitive severity, the white thighs of the maidens were uncovered as they walked.[1] Elsewhere the open side was partially or completely sewn up, and in this case the tunic could no longer be folded

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[1] After the restoration of a couch from Boscoreale given in *Arch. Anz.*, 1900, p. 178.

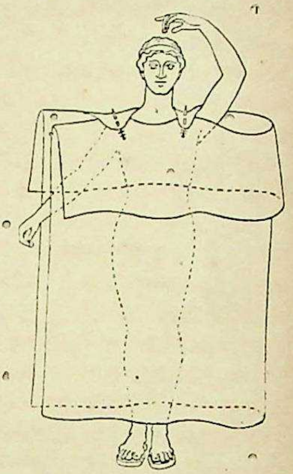

FIG. 108.—DIAGRAM ILLUSTRATING THE ARRANGEMENT OF THE DORIAN *Chiton*.

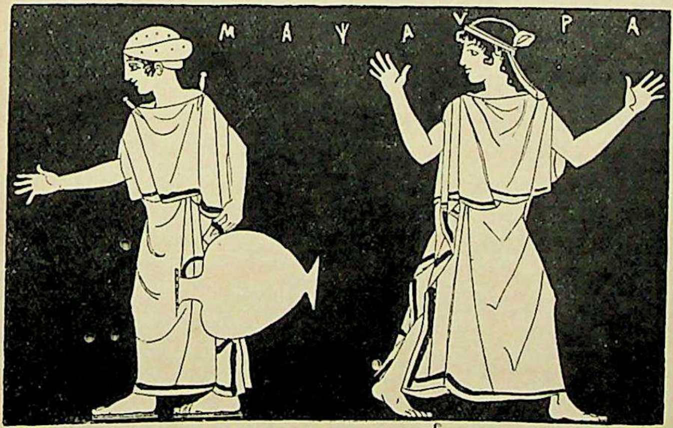

FIG. 109.—THE DORIAN *Chiton*.

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[1] See Plut., *Lycurg. et Num. Comp.*, iii. 5.

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round the body, but was put on over the head. Often when a girdle was worn the dress was pulled up underneath it, and then dropped over to form a loose blouse. Sometimes there were two girdles, and the chiton was twice pulled up, or the overlap was longer, and a girdle was tied over it. It is easily understood that such a dress was capable of infinite variety of arrangement. The dangerous method of fastening the shoulders with long straight pins (see the specimens illustrated on page 140), of which the points were usually stuck up towards the cheeks of the wearer, is alluded to by ancient writers. In the *Iliad*, when Aphrodite has been wounded in the hand by Diomedes, and returns to Olympos complaining of the hurt, Athena mocks her by saying that in caressing one of the long-robed Achaean women she has torn her hand on a golden pin.[1] According to Herodotus,[2] it was the long pin which brought about the disuse of the Dorian dress at Athens. As the native costume of Greek women, this tunic was universally worn down to the beginning of the sixth century B.C. About that time Athens was disputing the command of the sea with the island state of Aegina, and in a raid into the neighbouring territory the Athenians were overtaken by a disaster from which only one man escaped. He returned alone to Athens and told his tale; but when the wives of his lost companions heard it, they crowded round him, each asking where her husband was, and stabbing him with the long pins of her garment until he died. In horror at this deed the Athenians ordered their women-folk to change the fashion of their dress from the Dorian to the Ionian chiton, which, being not of wool but linen, was not fastened with these long pins. But the Dorian chiton was not altogether superseded. It continued in use as the dress of young girls, while the Ionian fashion was adopted by women of maturer age.

The Ionian chiton, which was thus introduced, became the ordinary undergarment of women, in Italy as well as Greece, throughout the classical period. It was of the same shape as the Dorian tunic, but being of fine linen instead of wool its arrangement was slightly modified, and a mantle or wrap was worn over it to make up for the thinness of the cloth. It was much fuller than the Dorian dress, and is represented as hanging in a multitude of crinkled folds. The overlap was usually omitted, and the side on which the two ends met was always sewn up, while on the shoulders the top edges were fastened together by stitches or buttons or brooches to form loose sleeves on the upper

[1] *Il.* v. 421 ff.

[2] v. 87.

arms. This construction is plainly shown in a drawing on the inside of a cup (E 44) by the artist Euphronios, which represents a woman in the act of adjusting her tunic (fig. 110). She is tying the girdle round her waist, while with her arms she holds up above the girdle the loose folds which form the blouse. In this picture the peculiar texture of the Ionian chiton is also shown: above the girdle, where the weight is taken off the stuff, it shrinks together in elastic creases, while underneath, the skirt of the garment hangs by its own weight in tightly stretched folds. The material was soft and heavy, yet thin and transparent enough to reveal the forms of the figure beneath it. It is only in a dressing scene, such as this, that the Ionian chiton is represented alone. Otherwise a heavier dress was worn above it; sometimes this was the Dorian chiton in its usual form or pinned on one shoulder only; sometimes the cloth of the Dorian chiton was draped round the body in a different way, and became not a tunic but a mantle (*himation*). These mantles were of various shapes and sizes, though always rectangular, and their arrangement did not follow any fixed rule. Distinct fashions, however, in the wearing of the overmantle can be remarked at certain periods. Thus, when the Ionian dress first came into use at Athens, an extraordinary elaboration was cultivated, the folds being arranged with such precision as to suggest that the garment is not a rectangular wrap, but a made-up shawl artificially pressed and gathered. If this opinion is right, it was the only time in the history of Greek dress that such a departure from simplicity occurred. The shawl was hung over the right shoulder and under the left arm; from this the folds fell in points of uneven length as far as the waist or the knees. This style of dress is best known from a large series of statues which were discovered in excavations on the Acropolis of Athens. They are relics of the city which was destroyed by the Persians in 480 B.C., and give an accurate date for the prevalence

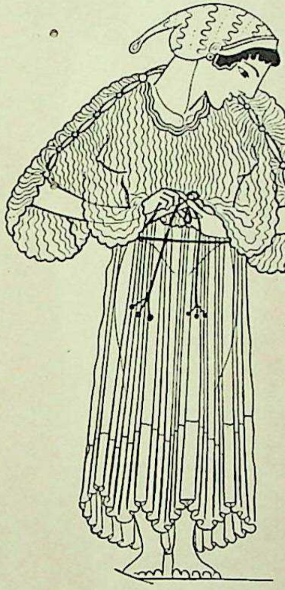

FIG. 110.—THE IONIAN *Chiton.*

of the fashion. The type is represented in a statuette in the Bronze Room (fig. 111): the lady stands in an attitude of archaic severity, and holds up with her left hand the skirt of the soft Ionian chiton which is underneath the shawl.

The outer garment was afterwards larger than this, as well as more simply arranged. Often the whole figure was wrapped in the mantle, which was also drawn over the mouth and the back of the head. This heavy style was favoured in the fourth and third centuries B.C., and constantly appears in the most numerous products of that period, the terracotta statuettes from Tanagra and elsewhere. Fig. 112 is from one of these, and others in the

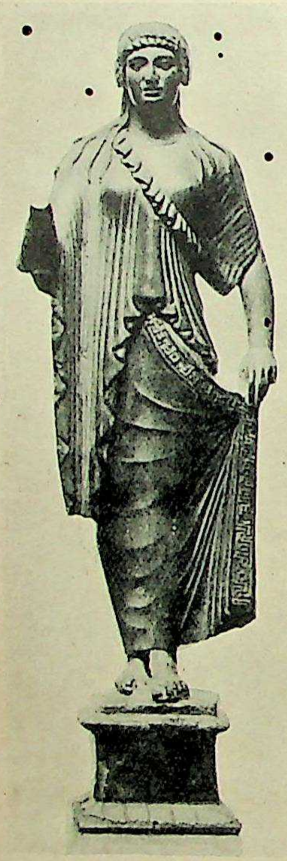

Fig. 111.—Greek Bronze Statuette, illustrating an Early Fashion of Women's Dress. 1 : 2.

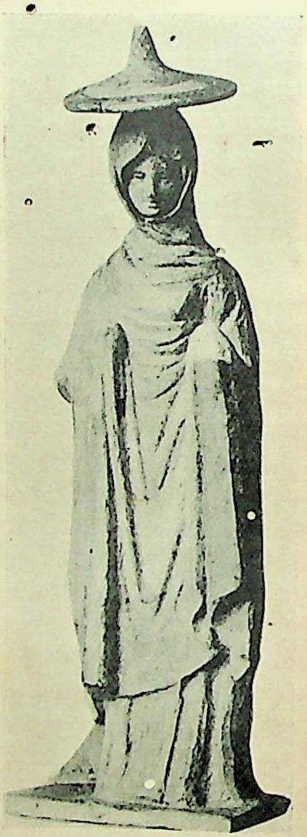

Fig. 112.—Terracotta Statuette of a Lady of the Hellenistic Period. 1 : 2.

Terracotta Room show very clearly the beautiful and varied draperies of the himation.

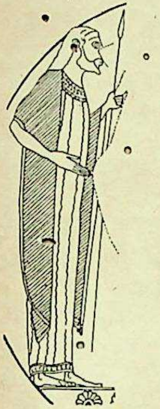

Fig. 113 —Peleus wearing the Ionian *Chiton*.

A similar dress was worn by men in early times, when the women wore the Dorian chiton, and it continued in use as a ceremonial and festal attire of elderly men, minstrels and charioteers. It is illustrated in a drawing of Peleus by the vase-painter Amasis (?) (fig. 113), in which the soft texture of the long white Ionian chiton is indicated by wavy lines, and the heavy mantle hangs stiffly across the shoulders. Thucydides says that the Spartans were the first to adopt a simpler dress, in which the differences of rank and wealth were less strongly emphasised. By this change the long tunic was discarded, and either a short form of the same garment, which had been in use before for outdoor exercise, was adopted in its place, or the outer cloak was worn alone. The short tunic was worn as before by men engaged in active pursuits, and by boys, workmen and slaves. A common fashion of wearing it was to fasten the shoulder on one side only, so that the right arm and breast were free for violent movement. A series of statuettes in the Bronze Room represents the blacksmith god Hephaestos in this working garb (fig. 114). Artemis, the goddess of the chase, wears a similar tunic, and it was the dress which the soldier wore beneath his armour (figs. 66, 71). The ordinary costume of the citizen was the himation or a mantle of smaller size. With this the right shoulder was usually left free, as with the tunic; it is the common dress of men on the red-figure Athenian vases (see the Third Vase Room), from one of which (E 61) the illustration is taken (fig. 115). Men of leisure or high rank affected a more elaborate

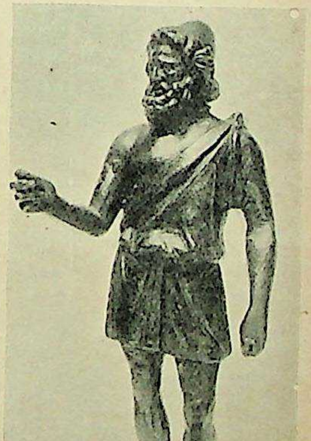

Fig. 114.—Bronze Statuette of Hephaestos, wearing the Short *Chiton*. 2 : 5.

arrangement of the himation, by which the whole body was enveloped and the free movement of the hands impeded. The statue of Sophokles in the Lateran Museum at Rome is a good example of the care which a cultivated man of the fifth century bestowed upon the adjustment of this garment (fig. 116).

Other mantles were of various sizes and were distinguished by many names. The *chlamys* was the smallest and differed from the rest also in shape, though its scheme was still rectangular. It was rather longer in proportion to its width, and was clasped round the neck by a brooch. Its origin was in Thessaly, where it was the cape of the native horseman, and it continued to be used for this purpose in the rest of Greece. Young men wore it, especially when riding, and it was a light and convenient dress for travellers. A young horseman on a cup by the painter Euphronios (fig. 117) has a gaily embroidered chlamys hung evenly across his shoulders, and underneath is seen the skirt of the short chiton.

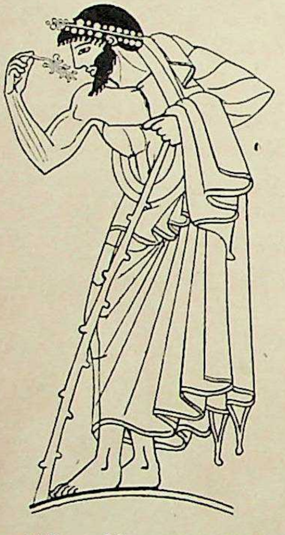

FIG. 115. — MAN WEARING THE *Himation*. (From a vase of Hieron.)

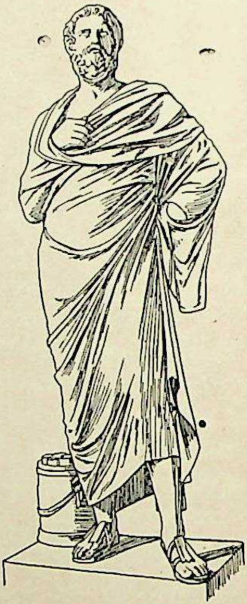

FIG. 116.—STATUE OF SOPHOKLES WEARING THE *Himation*.

All these garments, both of men and women, were dyed in various colours and decorated with embroidered bands. The Dorian chiton of the lady from the François vase (fig. 133) has a coloured lining, which is seen on the overlap, and embroidered bands of two patterns. Peleus has embroidered borders on his Ionian chiton, and his overmantle is dark in colour (fig. 113). The embroideries on the bronze statuette (fig. 111) are rendered by silver inlay, and an elaborate design is represented on the chlamys (fig. 117). An examination of the white Athenian vases in the Third Vase Room or of the statuettes in the Terracotta Room affords abundant evidence of the brilliant colours of Greek clothing, which are inadequately represented in other works of art.

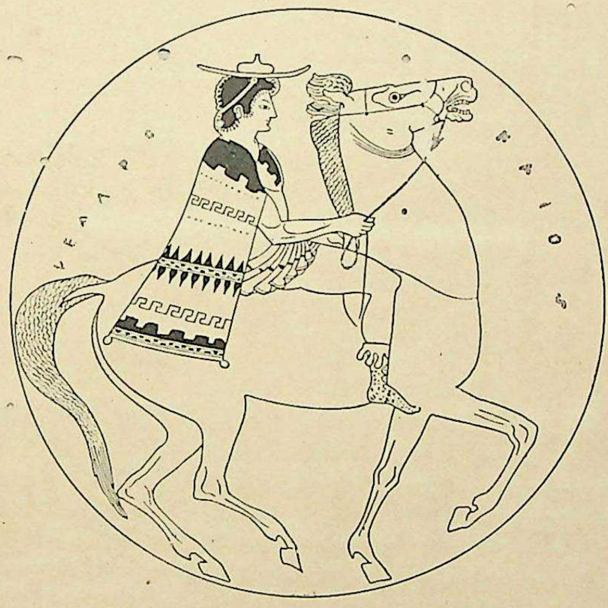

FIG. 117.—A HORSEMAN WEARING THE *Chlamys*.

Roman Dress.—The dress of Roman women was the same as that of the Greeks of the Hellenistic period, who are vividly portrayed in the terracotta statuettes (fig. 112). Their undergarment was the Ionian chiton, now called *tunica*, of which two were sometimes worn together, and the overmantle was the Greek himation, by its Roman name, *palla*. Only the Dorian chiton was not worn by the Romans.

For men there was also a tunic similar to that worn by the Greeks; but in place of the himation the Roman *toga* was worn, a garment of entirely different shape. In the relief of a cutler's shop, which is exhibited in Case 41, the shopman wears the tunic without a belt, while the customer, who has just come in from the street, wears the toga as well (fig. 179). In that of the forge, in Case 48, both the smiths have the tunic alone, but with the right shoulders unfastened and the skirts girt up to the knee in Greek fashion (fig. 178; compare fig. 114). Yet the Roman tunic seems already to have departed from the Greek pattern in having sleeves, though only to the elbows. Sleeved tunics were not unknown to the Greeks, whose slaves are often represented in this dress; but it was a foreign habit, and as such avoided. Among the Romans too the long-sleeved Persian tunic was regarded as a dress of effeminate luxury, but in the later Empire, in Christian times, it was in common use, and appears in the mosaics of the sixth century churches at Ravenna. Knights and senators wore a tunic decorated with two purple stripes, which ran vertically from the shoulders (fig. 120). The senator's stripes were broad, the knight's narrow.

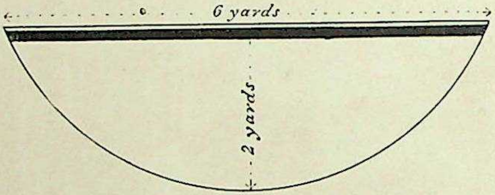

Fig. 118.—Diagram illustrating the Shape of the Toga.

With the growth of Greek influence in the first century before Christ, the himation was sometimes worn over the tunic, and the practice increased in the Empire, until in the Ravenna mosaics it is the only mantle. But Cicero held it to be a serious misdemeanour that Verres, as a Roman officer, wore Greek dress in Sicily, and when, on another occasion, he had to defend Rabirius Postumus against a similar charge, he referred his client's change of costume not to choice but to necessity, he having been at the time in the hands of Ptolemy at Alexandria. The toga was the badge of Roman nationality; hence to discard it was an offence against the State.

The shape of the toga was roughly semicircular, the straight edge being about six yards long and the width in the middle about two yards, as in the diagram (fig. 118). The simplest mode of putting it on was to place one end on the left shoulder, with the straight edge nearest the centre of the body and the point almost touching the ground. The left hand would be just covered by the curved edge. The rest was then passed behind the back, over or under the right arm, and over the left shoulder again, so that the point hung almost to the ground behind. This was also a method of wearing the Greek himation, and it is difficult to distinguish the two garments when so arranged; but a close examination will discover the sharp point and the curved edge in the case of the toga. At the end of the Republic and under the Empire, to which period most of the monuments belong, a more elaborate fashion was followed, which gave less scope for individual variety. A greater length was hung over the front of the left shoulder, so that the end just lay on the ground, and the part which went under the right arm was doubled and so adjusted that the straight edge hung in a bow (*sinus*) across the body, while the curved edge fell down to the feet as before. The superfluous length of the first end was then drawn up behind the belt-like doubled edge (*balteus*), and hung in a knob over it (*umbo*). Fig. 119, from a statuette in the Bronze Room, shows the complicated arrangement very well: the first end is seen between the feet, and the

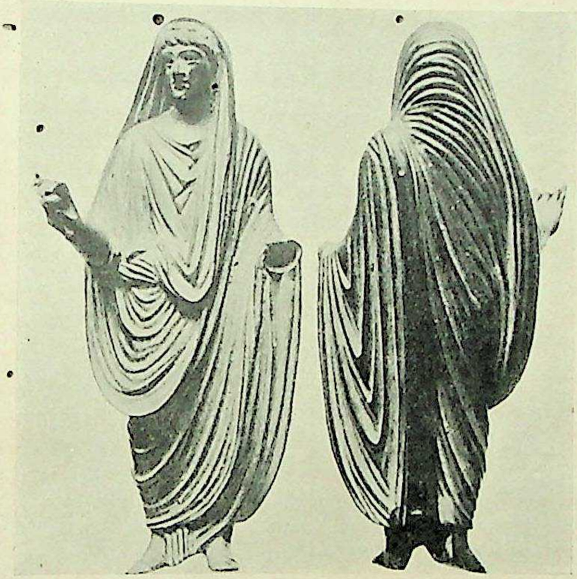

FIG. 119.—BRONZE STATUETTE OF A ROMAN WEARING TUNIC AND TOGA. 1:2.

straight edge reappears in the loose knob at the waist. From there it goes over the top of the head, behind the right arm, in front of the right knee, across the body and over the left shoulder, from which it hangs down behind.

Free-born children and the higher magistrates were distinguished by a purple stripe on the toga. It was woven along the straight edge (fig. 118), and is illustrated, together with the striped tunic, by a figure from a wall-painting at Pompeii (fig. 120). Here, as in the bronze statuette, the edge of the toga is drawn up from behind to veil the head, as was the usage at sacrifice and religious ceremonies. In mourning the purple stripe was concealed; this was done by turning the garment inside out (*mutare vestem*). Those who wore no stripe took a dark-coloured toga in mourning, the ordinary toga being white. Triumphant generals and other great officers wore a purple toga as a festal dress, and this was afterwards adopted by the emperors. Candidates for elections appeared in togas artificially whitened with chalk: hence their name (*candidus* = white).

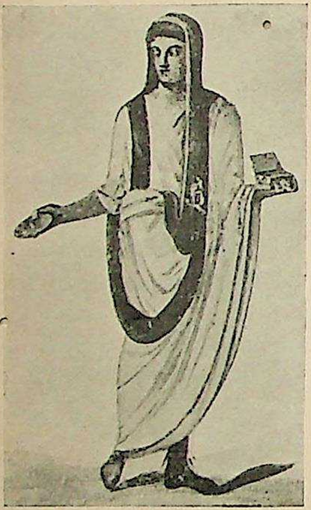

FIG. 120.—A ROMAN SENATOR WEARING THE TUNIC WITH BROAD STRIPE AND THE *Toga Praetexta*.

An affectation of the Empire was to press the folds of the toga into stiff and conventional schemes. The arrangement was done beforehand by slaves, who crimped the folds with tongs. Such artificial pleats are seen in the statuettes of the Lares, the house-gods, many examples of which may be seen in the Bronze Room (fig. 121). In this figure the rest of the toga is not draped, but twisted up and tied round the body like a belt (*Cinctus Gabinus*), a convenient method of disposing of the cumbrous garment when freedom of movement was desired. In the Lares the arrangement was due to some form of ritual; it is also said to have been the usage in time of war.

Many other outer cloaks were worn, both by men and women. The Greek chlamys is often seen, and a common cloak for travelling was the *paenula*, a cape with a hood.

Head - and foot - coverings.—Both the Greeks and the Romans covered their heads, when necessary, with their loose mantles (figs. 112, 119, 120), and hats were not in general use. Riders and travellers sometimes wore the Thessalian *petasos*, a hat with a raised crown (fig. 117), or the Macedonian *kausia*, which was flatter in shape. Sailors and workmen wore a conical felt hat (*pilos*), as in the statuette of the blacksmith Hephaestos (fig. 114). Women are sometimes represented with a circular hat which rises to a high point in the centre (fig. 112).

In the footwear there was more distinction. The Romans had a national foot-covering, the *calceus*, which was always worn with the toga. Part of Cicero's charge against Verres was that the Roman Praetor wore sandals, as well as other Greek dress. The calceus was a leather boot reaching well above the ankle and bound with thongs, which were fastened to the sole and heel, and after being wound round the leg, were tied in pairs in front. The number and arrangement of the thongs were regulated according to the rank of the wearer. Senators had two pairs, which were tied one above the other. Their boots were also made of red leather, and were adorned with an ivory crescent on the toe. Ordinary citizens doubtless had calcei of a simpler kind, such as the boot which the negro slave is represented as cleaning in the bronze statuette (No. **267**; fig. 122). Another Roman boot was the *caliga*, for military use. This was also bound up the leg with thongs, but the actual foot-covering, as illustrated by a cast from a relief in the Third Graeco-Roman Room (No. **268**), and by a marble foot (No. **269**), was more after the fashion of a sandal, laced on the instep. A leather shoe, which was found in London, has the same close network at the heel (No. **270**).

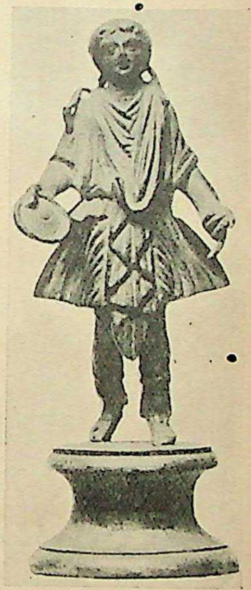

FIG. 121.—BRONZE STATUETTE OF A LAR, SHOWING THE *Cinctus Gabinus*. 2:5.

The sandals were similar, but had fewer straps, and these passed between the toes in front. A Greek vase in the shape of a foot (No. **271**), a work of Attic fabric of the early fifth century B.C.,

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shows a very simple form of sandal, which becomes more elaborate, without departing from the type, in the foot of the Hermes of Praxiteles (No. 272; fig. 123), dating rather more than a century later. Other vases and models illustrate similar sandals.

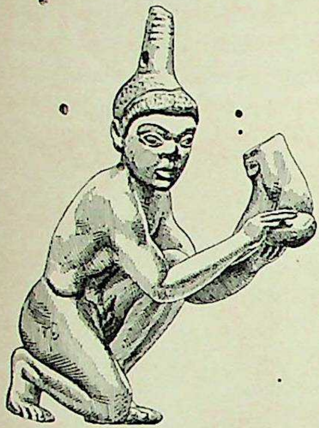

FIG. 122.—BRONZE STATUETTE OF A NEGRO SLAVE CLEANING A BOOT (No. 267). 1 : 2.

Greek boots were made like the Roman *caliga*, by winding the strings of the sandal up the leg; but a more substantial boot was used by sportsmen and travellers (see fig. 117). It is represented here by some models (Nos. 273–5), and bears a great resemblance to the modern lace-boot. Although the upper part of the sandal was light, the sole was usually thick and heavy; the reason being that sandals were for outdoor wear, and at home both men and women went barefoot. A well-preserved pair of soles is exhibited (No. 276). They are made of wood and shod with a bronze plate, which is held in place by iron nails. Another pair from Egypt is made of cork, and the edges have been gilt (No. 277). The hob-nails in the sole were sometimes arranged in such a way as to impress a word or symbol on the ground. On a vase in the shape of a boot (No. 273) the nails form the letters *alpha* and *omega*, and between them is a mystic symbol, the *swastika*. A delicate gold model of a boot (No. 275) has ΠΑΤΟΥ on its sole, the Greek word for *walk*. A shoe has been found in Egypt on which the nails were so arranged as to leave in every footprint of the lady who wore it the fascinating legend ΑΚΟΛΟΥΘΕΙ, *Follow me*.

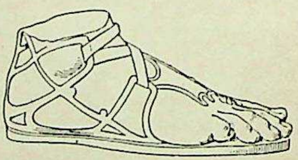

FIG. 123.—FOOT OF THE HERMES OF OLYMPIA (No. 272). 1 : 9.

On Greek Dress, cf. Lady Evans, *Greek Dress*; on Roman, Heuzey in *Rev. de l'art ancien et moderne*, 1897. See also W. Amelung, *Die Gewandung der alten Griechen u. Römer*, Leipzig, 1903 (Text to Cybulski's *Tabulae quibus antiquitates Graecae et Romanae illustrantur*); Daremberg et Saglio, s.v. *Pallium*, *Peplos*.

Toilet.—In the most personal aspects of life and manners there is least room for change, for in the course of ages it is not man that has altered, but his surroundings; and the study of such intimate details reveals a close similarity between the ancient and the modern worlds. So in the cult of the toilet there will be found no novelty to excite surprise, but the modern votary will rather wonder that her ingenious devices are as old as vanity itself.

To begin with the more necessary implements, the combs go back to a high antiquity. An ivory comb from Enkomi in Cyprus dates from the Mycenaean age (No. 279; fig. 124). It is of simpler form than later combs, having only one row of teeth. The others are of the Greek and Roman periods, and are made both of wood and bone. The usual pattern is that of the modern tooth-comb, with a row of teeth on each side of the body—one coarse and one fine. There are wooden examples from Kertch, in South Russia (No. 280). More elaborate is the ivory piece, which is decorated with reliefs, a Gryphon and a lion on one side and two cranes at a fountain on the other (No. 281). Another of good Roman period is carved by an amateur hand with an inscription, doubtless in compliment to the lady to whom it belonged (No. 282; fig. 124). The legend reads MODESTINA·V·H·E·E—the four letters at the end being perhaps abbreviated epithets of the fair Modestina, *V*(*irgo*) *H*(*onesta*) *E*(*t*) *E*(*gregia*). A different type appears in the triangular pocket-comb, which fits into a protecting case (No. 283; fig. 124). This belongs to the end of the Roman Empire, the fourth century A.D., and may already show the influence of barbarian art. Similar combs were brought to England by the Danes, and some of them, which have been

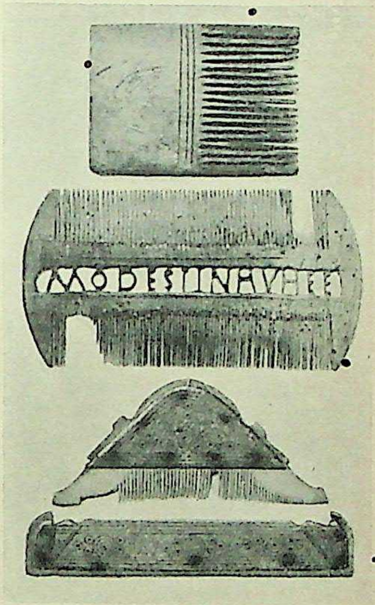

FIG. 124.—IVORY COMBS, OF THE MYCENAEAN AND ROMAN PERIODS (Nos. 279, 282–3). 1 : 3.

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found at York and elsewhere, are exhibited in the British and Mediaeval Department.

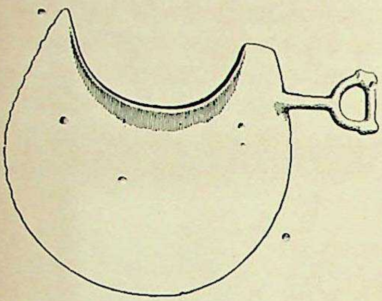

FIG. 125.—BRONZE RAZOR OF PRIMITIVE SHAPE (No. 284). 1:2.

The razor is another toilet instrument which existed in the earliest times. No prehistoric specimens are in this collection, but a primitive shape is represented by two circular blades with stirrup-like handles (No. **284**; fig. 125). Others are of square spade shape, with a twisted loop handle and a hole in the blade. One of these is from Athens (No. **285**; fig. 126). A third type is shown in three razors of Phoenician origin (from Sardinia and Carthage), with long hatchet blades (No. **286**; fig. 127). These are ornamented with engraving, and have handles in the shape of swans' heads. All are made of bronze, and were no doubt capable of taking an edge so keen as to render them far more efficacious than their present appearance would suggest.

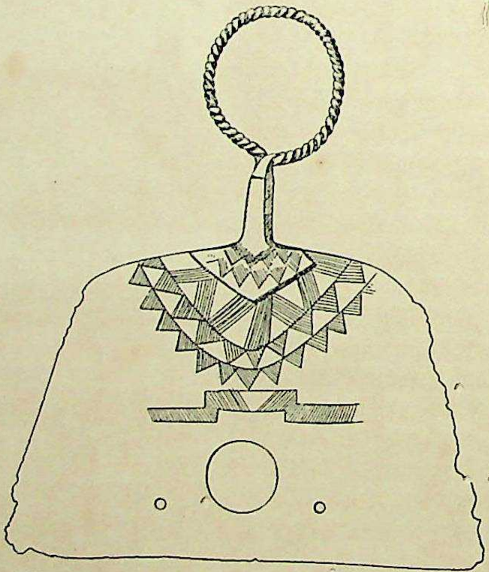

FIG. 126.—BRONZE RAZOR FROM ATHENS (No. 285). 1:2.

Next to the razors are placed various tools of which the functions are easily understood. There are several nail-files with a roughened surface, and a smooth notch for polishing (No. **287**; fig. 128). Two of these are combined with ear-picks, which were in general use at Rome. They have a minute bowl at the end of a slender arm. A very elegant ear-pick, which has a leaf-shaped scraper at the other end, is made of silver (No. **288**; fig. 129). Others end in a sharp point, which may have been used either for a tooth-pick or a *stilus* pen (cf. p. 185). In the latter case, the ear-pick would no doubt have served to stimulate the thoughts of the unimaginative writer. Another ear-pick is combined with a pair of tweezers and some other tools now lost (No. **289**). The tweezers were used for plucking out such hairs as Roman fashion deemed unsightly.

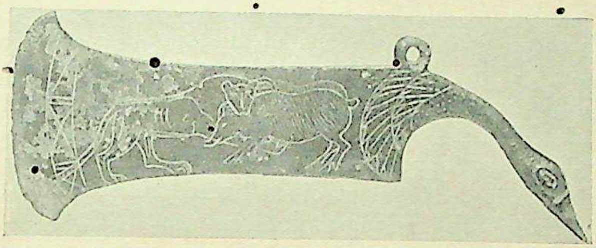

FIG. 127.—BRONZE RAZOR FROM SARDINIA (No. 286). 3 : 5.

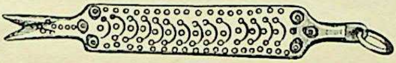

FIG. 128.—BRONZE NAIL-FILE (No. 287). 1 : 2.

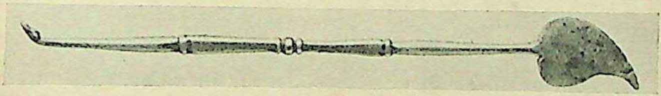

FIG. 129.—SILVER EAR-PICK (No. 288). 3 : 5.

For mirrors the ancients were at a disadvantage. The use of glass was known, but was not common, and the ordinary reflecting medium was a sheet of burnished metal. There are, however, two genuine looking-glasses—one in a leaden frame, from Olbia (No. **290**), and the other set, with several fragments, in a plaster slab, from Gheyta, in Egypt (No. **291**). The glass was probably

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backed with foil, and it is remarkable that the reflectors are convex, so that the image must have been distorted. A similar surface is attempted on the square sheet of metal, which is glazed with a vitreous enamel (No. 292).

The more usual metal mirrors have two principal forms: a circular reflector, mounted on a handle like the modern hand-glass, which is represented by specimens from Naukratis (No. 293), and a similar disc enclosed in a folding box (No. 294). Both these varieties were often decorated with engraving (fig. 134), and the handles were sometimes modelled as statuettes. In the Bronze Room there are large collections of all types. A small pocket-mirror in this Case has on one side of the bronze box a head of Nero, and on the other the god Dionysos standing by a vine (No. 295). The disc is silver-plated, like most of these examples. Two similar boxes have been turned out of large brass coins of Nero (No. 296). A fragment of a silvered mirror from Amathus in Cyprus has a palm-tree engraved on its face (No. 297). Though the design indicates that this side is the front, yet the reflector was the convex back, and thus, in a spirit quite foreign to Greek art, the purpose of the thing was subordinated to its decoration.

Other relics of the dressing-table are the toilet-boxes and scent-bottles. There is a Greek toilet-box from Naukratis, still coloured by the rouge which it contained (No. 298); and another has a carved wooden lid in the shape of a woman's head of great beauty (No. 299). A leaden box was found in a Greek tomb at Halikarnassos (No. 300), and others of bronze and ivory date from the Roman period. Most of the wooden boxes are carved in fantastic or frivolous shapes: a swimming duck, a crouching boar, and a shoe (Nos. 301, 302, 303). These are divided into compartments for the various powders, and some blocks of paint are still preserved. For liquid ointments there are an alabaster box (No. 304) and two bottles of the same material, and remains of a leather bottle with its cork (No. 305). An Etruscan bronze *cista*, which stands on three human feet, contains a set of movable tubes, each for a different unguent (No. 306). The lid of this receptacle was crowned by the small bronze statuette which stands beside it. Besides cosmetics for the complexion, the toilet-boxes may have held tooth-powders, for which there are many receipts in the works of ancient writers on medicine.

Jewellery.—Among the jewellery for personal adornment there are pins for hair and clothes, finger-rings and earrings, bracelets and necklaces. Although the use of these is of great antiquity, most of the types are still reproduced in modern work, and the objects explain themselves.

The rings are generally set with an engraved gem or bezel; some have revolving scarabs which are pierced through the middle (No. **307**), another has a gold intaglio portrait of the Empress Faustina (No. **308**), while an enormous bronze ring has the design cut in the bezel itself, a double head of Hermes and a Seilenos (No. **309**). These examples are in bronze and of poor workmanship, but they serve to illustrate the general style of ancient rings. A great number in gold and silver, with the rest of the antique jewellery, are exhibited in the Gold Ornament and Gem Room, where the subject can be more adequately studied. The intaglio designs were for use in sealing, which was more commonly practised by the ancients than it is now. Others have a purely decorative purpose, and were worn in profusion. The bronze hand (No. **310**) has rings on the upper joints of the fingers, in accordance with a common fashion of the Roman Imperial period. The Greeks of an early period did not usually wear ornamental rings, although signets were in constant use, and it was not until the fourth century B.C. that rings were worn for display. In Rome there were restrictions on the use of the gold ring, but these were lessened as time went on, until in the late Empire they practically disappeared. Betrothal rings were customary among the Romans, but in Greece there is no record of their use. A gold betrothal ring is shown in Case 95 (No. **48**).

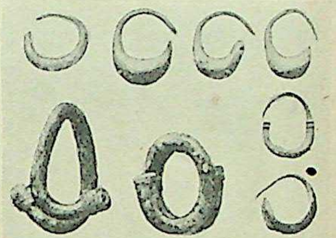

FIG. 130.—GREEK BRONZE EARRINGS OF EARLY DATE, FROM EPHESUS (Nos. 311–12). 3 : 4.

The bronze earrings are from the site of the temple of Artemis at Ephesus, and are earlier than the sixth century B.C. (fig. 130). Two types are represented; the swelling hoop of wire, which hung like a liquid drop (No. **311**), and the heavy coil, which was suspended from a ring (No. **312**). Both are primitive, but the shapes occur in Greek and Roman jewellery of all periods, with more elaborate decoration.

A favourite form of bracelet was modelled in imitation of a snake coiled round the arm (No. **313**). The same design appears also in a finger-ring (No. **314**). Other bracelets end in heads of animals: a heavy silver piece from Kameiros has lions' heads (No. 315), and rams and goats are often represented. Snake-coils of large size were worn on the legs; a terracotta torso from Ephesus has this ornament on its thigh, and a chain of beads is hung round the shoulders and crossed between the breasts (No. 316). Such chains were frequently worn in the fourth century B.C. and later.

The necklaces here exhibited consist of beads of painted terracotta and glass. Those of more precious materials are in the Gold Ornament Room. The glass pendants (No. 317) have belonged to necklaces, and the large crescents of gilt bronze were similarly suspended. Links and studs of Roman times (No. 318) bear a striking resemblance to the modern articles, as does a coiled hook-and-eye which dates actually from the Primitive Italian period (No. 319). A peculiar fastening is seen in the double hooks which probably served to loop together the two sides of a shawl or cloak (No. 320). They are probably of Roman date, and come in some instances from the province of Gaul.

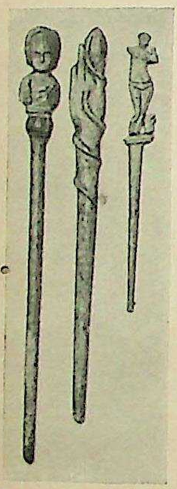

FIG. 131.—ROMAN IVORY HAIR-PINS (No. 321). 1:2.

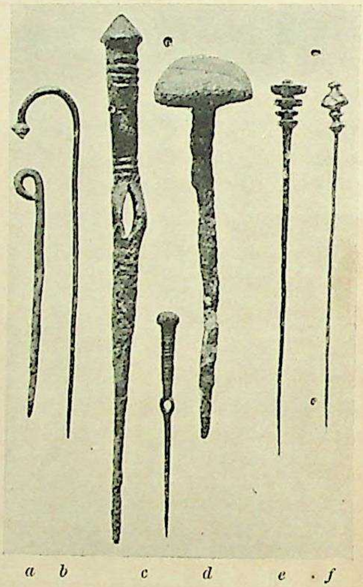

FIG. 132.—BRONZE AND SILVER PINS, OF MYCENAEAN AND GREEK PERIODS (Nos. 322–7). 1:2.

Some of the pins may have been used equally well to fasten the clothing or to adorn the hair; but others were evidently designed to serve only one of these purposes. Those in carved ivory are plainly hair-pins (No. **321**; fig. 131). The roughly-worked busts of Roman ladies of the Empire indicate the period to which the series belongs. The little statuette is intended to represent Aphrodite wringing the water out of her hair, after rising from the sea. A fine gold pin similarly modelled is exhibited in the Gold Ornament Room (Case H). The ivory hand, which holds a cone and is encircled by a serpent, has some magical significance, like the bronze votive hands in Case 105 (p. 47).

The metal pins are less elaborate. The simplest shape was straight and headless, a direct copy of the natural thorn which first suggested the idea. A very primitive head is seen on the small bronze pin which is bent round at the top (No. **322**; fig. 132*a*). It was found in the island of Kalymnos, and belongs to the pre-Mycenaean age, in the second millennium before Christ. A silver pin is similarly bent, but as it has a head as well, is not so early (No. **323**; fig. *b*). Another prehistoric type is represented by several bronze pins which were excavated from tombs of the late Mycenaean age at Enkomi in Cyprus (No. **324**; fig. *c*). These are pierced with eyes in which chains were fastened to secure the pins to the dress or to each other. Three pins crowned by large ivory knobs come from the same site and belong to the same period (No. **325**; fig. *d*). The bronze pin with a head made of several discs is Greek of the sixth century B.C., as it appears in the paintings of the François Vase at Florence, which is an Attic work of that date (No. **326**; figs. 132*c*, 133). In other figures on the vase the chain which joined the pins is represented. Some pins from the temple of Artemis at Ephesus are of this pattern, and others are in the shape of fruits and flowers. Another classical type is the silver pin with a moulded head (No. **327**; fig. 132*f*). Others of less remarkable designs were not peculiar to any period. Of the extremely long pins at the top of this case, one probably represents the *acus discriminalis* which was used to part and curl the locks of hair (No. **328**). It is frequently shown in toilet-scenes on Italian

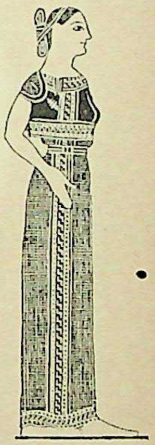

FIG. 133.—A WOMAN IN THE DORIAN *Chiton*, SHOWING THE PIN ON SHOULDER.

vases and mirrors. Fig. 134 is from an Etruscan mirror in the Bronze Room.

Fibulae.—Although the straight pin was used for fastening the dress, brooches or safety-pins were most commonly worn. This method of fastening was of early origin, and its use can be traced in all parts of Europe. One type was like the modern brooch with a flat decorative plate; but it was less frequent than the safety-pin, which was made of one length of wire. This pin, the *fibula*, experienced in the first centuries of its existence and in the hands of different peoples so many variations and developments of form, that these can be classified in distinct types, and their presence in tombs and other deposits affords valuable evidence of the date and origin of the objects with which they occur.

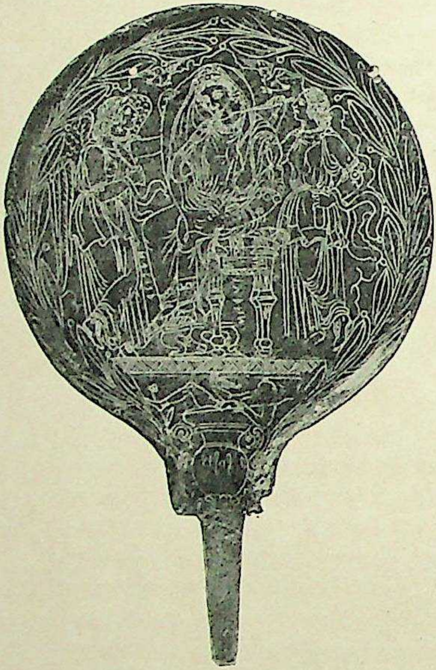

FIG. 134.—ETRUSCAN BRONZE MIRROR WITH ENGRAVED TOILET-SCENE, SHOWING THE USE OF THE *Acus Discriminalis*. 1 : 3.

The simplest form of fibula is represented here by examples excavated at Enkomi in Cyprus, which belong to the end of the Bronze Age, before 1000 B.C. (No. **329**; fig. 135). Greek safety-pins of the succeeding period, which is known from the character of its art as Geometric, are also of simple design. They have plainly curved bows, which are sometimes strung with beads (No. **330**; fig. 136), or moulded in bead-patterns (No. **331**), and are distinguished by large plates which are often engraved (No. **332**; fig. 137). Another early Greek type is decorated with figures of birds, modelled in the round (No. **333**; fig. 138). All these examples come from the island of Rhodes. Similar types were excavated at Ephesus (No. **334**). Some from Cyprus are quite distinct, and seem to have no connection with the others (No. **335**; fig. 139). In the classical period the fibula was little used in Greece, in consequence of modifications in dress which rendered such fastenings unnecessary.

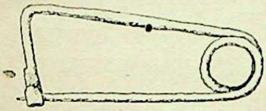

FIG. 135.—FIBULA OF THE MYCENAEAN PERIOD (No. 329). 1:4.

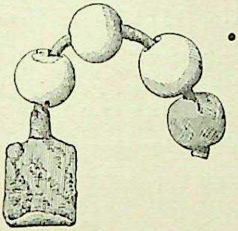

FIG. 136. — EARLY GREEK FIBULA (No. 330). 1:2.

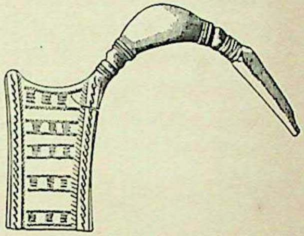

FIG. 137.—GREEK FIBULA WITH GEOMETRIC DECORATION (No. 332). 1:2.

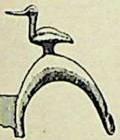

FIG. 138.—EARLY GREEK FIBULA (No. 333). 1:2.

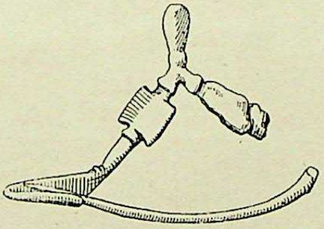

FIG. 139.—FIBULA FROM CYPRUS (No. 335). 1:2.

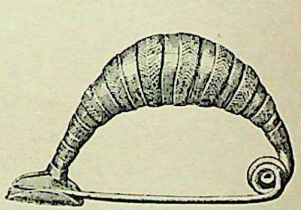

FIG. 140.—ITALIAN FIBULA OF LEECH SHAPE (No. 336). 1:2.

In Italy, on the other hand, the fibula flourished exceedingly. The plain wire original was soon elaborated. The bow was thickened, and came to resemble a leech or a boat (No. **336**; fig. 140); the catch was elongated (No. **337**; fig. 141); or the wire was bent into fantastic and serpentine shapes (No. **338**), and the undulating bow was adorned with horn-like pairs of projections (No. **339**). A curious development appears in the catch-plate, which was originally the end of the wire rolled up in a spiral coil, but afterwards became a flat disc ornamented with a pattern which preserves the tradition of its origin (No. **340**; fig. 142). Spiral coils constitute the whole decoration of a type of brooch which has been found in Central Europe, especially at Hallstatt, but occurs also in Greece and, more rarely, in Italy (No. **341**; fig. 143). Many of the Italian bows are strung with ornaments. Bronze discs and amber beads were frequently used (No. **342**). The fibulae which came next in sequence are called, from the site in Switzerland where most remains of their period have been found, the La Tène types. These are distinguished by the turning back of the long catch towards the bow, with which it ultimately unites (No. **343**; fig. 144). At the same time improvement was made in the spring, which becomes a double coil projecting on each side of the body. Fibulae of this type were superseded and absorbed by the eclectic patterns of the Roman Empire.

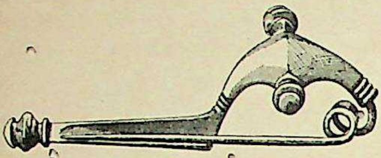

Fig. 141.—Italian Fibula (No. 337). 1:2.

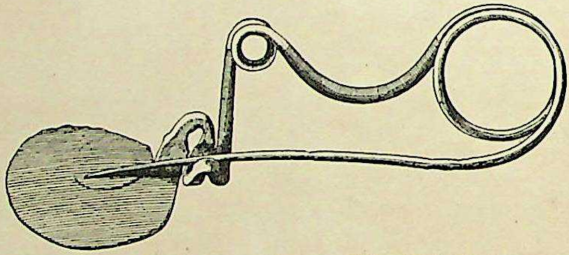

Fig. 142.—Italian Fibula (No. 340). 1:2.

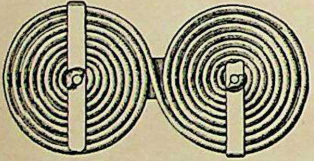

Fig. 143.—Fibula of *Hallstatt* Type (No. 341). 1:2.

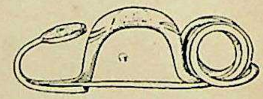

Fig. 144.—Fibula of *La Tène* Type (No. 343). 1:2.

The Roman fibula was more like a brooch than a safety-pin, if a distinction can be drawn between the two: the bow tended to become broad and heavy, while the pin was often made separately and attached by a hinge. But it shows a strong connection with the La Tène types, especially in the double coil of the spring, which was often protected by a sheath (No. **344**). Even when the spring was no longer used, the fibula retained this cross-bow shape (No. **345**; fig. 145). The elaborate bronze brooch in the form of a ribbed band passing through a ring (No. **346**; fig. 146), is stamped underneath with the name of the maker (VLATI), in the manner of the Roman pottery. Enamel and metal inlay was liberally applied in the decoration of the later brooches. A large collection with great variety of shapes is exhibited. The effect of the bright colours is best seen in the big round pieces which were popular in the third and fourth centuries A.D. (No. **347**; fig. 147). Animal forms were also common at this time, and were similarly decorated with inlay (No. **348**; fig. 148). These types were widely spread over the western provinces of the Empire, and continued in use among the nations who succeeded to the Roman power.

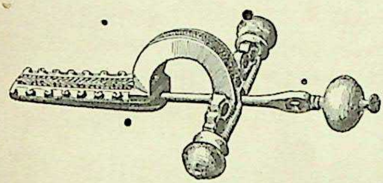

FIG. 145.—ROMAN FIBULA OF CROSS-BOW SHAPE (No. 345). 1:2.

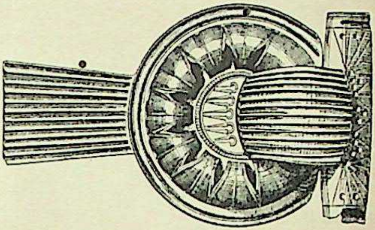

FIG. 146.—ROMAN FIBULA (No. 346). 1:2.

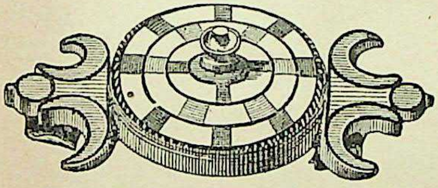

FIG. 147.—LATE ROMAN ENAMELLED FIBULA (No. 347). 1:1.

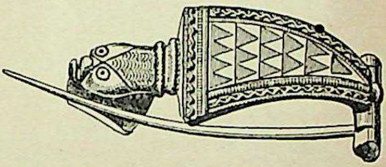

FIG. 148.—LATE ROMAN ENAMELLED FIBULA (No. 348). 1:1.

XII.—WEIGHTS AND MEASURES.

(Wall-Cases 41–44 and Table-Case H.)

Greek Weights.—In Case B of the First Vase Room will be seen the plaster model of a large stone object of triangular form, pierced towards the apex with a hole.[1] It has the design of an octopus on either side, and may with some probability be regarded as a standard hanging weight (64 pounds). This object was found by Dr. Evans at Knossos in Crete, in the "Palace of Minos," and may be dated roughly at 2000 B.C. A set of very early weights of the Mycenaean period from Cyprus is in Case 41, consisting of haematite objects in the form of sling-bolts (No. **350**), passing in a series of gradations from large to small. No definite system can, however, be deduced from these weights.

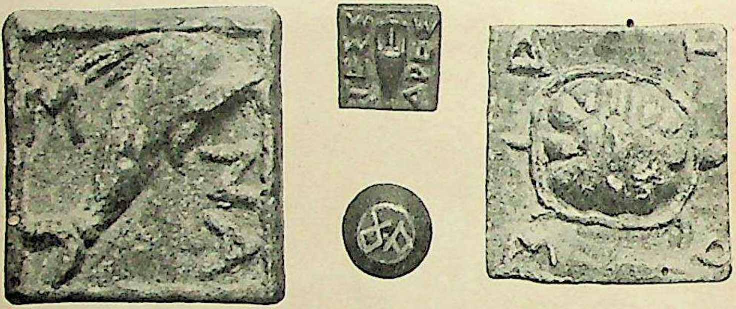

FIG. 149.—LEAD AND BRONZE WEIGHTS. 2:3.

In the historic period there were apparently two weight standards in common use at Athens, the Aeginetan and the Solonian. The standard weight of the Aeginetan system was the heavy mina of 9,722 grains (about 1⅖ lb. avoirdupois). The Solonian (Euboic) mina weighed normally 6,737 grains (nearly 1 lb. avoirdupois), but there was a special heavy mina in use which weighed exactly double the normal. This last was the original mina introduced by Solon, which gradually gave way to the light mina of half its weight. Weights of the Aeginetan and Solonian systems are here exhibited, which in many cases show considerable variation from the norm. The mina was subdivided into 100 drachmae, and the drachma into 6 obols. Certain stamped devices distinguish these Attic weights, viz., the astragalos or knuckle-bone, the amphora, the tortoise, the dolphin, and the crescent. Fig. 149 shows three weights of the later Solonian standard, a mina in lead stamped with a dolphin and inscribed ΜΝΑ (7,010 grs.), a half mina in lead (3,399 grs.) with the device of a tortoise and the inscription ΔΗΜΟ (= δήμου), "of the people," and a bronze weight of 4 drachmae (283 grs.) stamped with an amphora and the word ΤΕΣΣΑΡΕΣ. Sometimes a half tortoise occurs, as on No. **351**, a quarter mina, or a half amphora, as on No. **352**, a one-third mina. Various other standards are represented in this Case, *e.g.* that of Kyzikos in Asia Minor, but these need not be particularly described. A noteworthy weight is the bronze one (No. **353**), in the form of a series of rising steps, inscribed on the top ΔΙΟΣ. This is probably a temple-weight, very likely used to weigh votive objects. Weights of a similar type have been found at Olympia. The peculiar series of stone weights (No. **354**) decorated with female breasts was found in the precincts of the temple of Demeter at Knidos, and may be regarded as temple-

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[1] See *Ann. of Brit. School at Athens*, VII., p. 42, fig. 7.

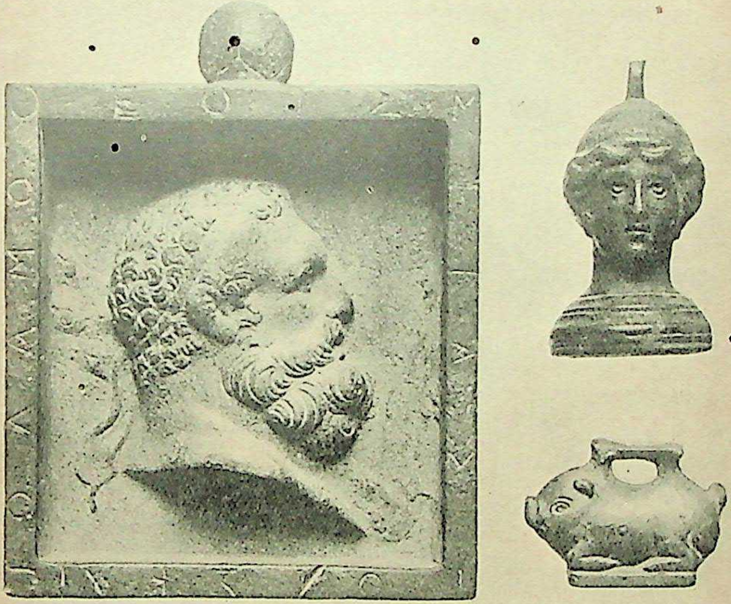

FIG. 150.—BRONZE WEIGHTS OF ARTISTIC FORM (No. 355, etc.). 4:7.

weights, probably made as a votive offering. They do not seem to correspond to any known standard.

Some weights, especially when in bronze, served as standards. A good example is the large square weight from Herakleia in Bithynia, with a head of Herakles in relief (No. **355**; fig. 150). It is inscribed "To the divine August and the people" (θεοῖς Σεβαστοῖς καὶ τῷ δάμῳ) on the rim in front, and on the sides with

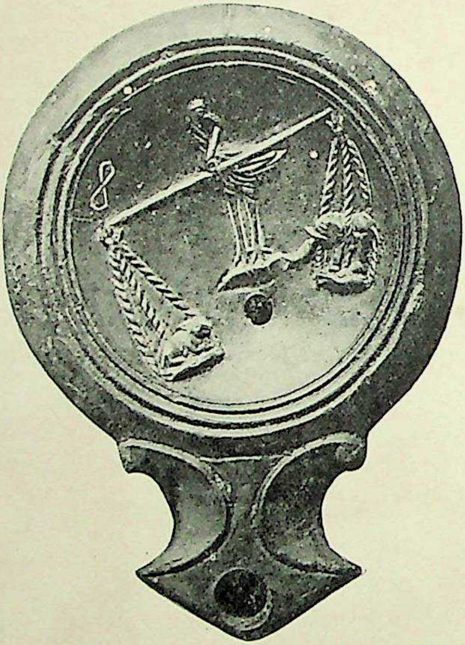

FIG. 151.—LAMP SHOWING A STORK WEIGHING AN ELEPHANT AND MOUSE. Diam. 3½ in.

the names of the aediles P. Clodius Rufus and Tertius Vacilius (wt. 41,494 grs., nearly 6 lb. avoirdupois).

A Greek inscription mentions weights in the form of a stag and a figure of Atalanta.[1] We have instances of weights of artistic form in these Cases. The hanging weights from steelyards in particular (No. **356**; fig. 150) are often in the form of a head or bust. Weights in the form of a pig (No. **357**; fig. 150), an astragalos (No. **358**), etc., will be noticed.

Roman weights.—The standard was here the *libra* or pound,

[1] *Bull. de Corr. Hell.*, 1893, p. 4.

which weighed 5,050 grains, and was subdivided into 12 *unciae* or ounces, the ounce again being divided into 24 scruples. The Roman weights are here grouped according to multiples or divisions of the pound, and generally have their values marked upon them in dotted characters. Thus the pound is marked I, the half pound S(*emis*), and so on. Some of the numerous dark stone weights have inscriptions, showing that they had been certified by proper authority. Thus one of two *librae* (No. 359) is inscribed: "On the authority of Q. Junius Rusticus, city-prefect" [167 A.D.]. In Sicily and Magna Graecia a weight called a *litra* was used instead of the Roman pound, weighing rather less than the *libra*. A set of *litra* weights in bronze, of late Imperial date, is shown in Case 41 (No. 360). An ounce weight (marked ȣ · A in silver, and weighing 389 grains), belonging to this series, is seen in fig. 149 above.

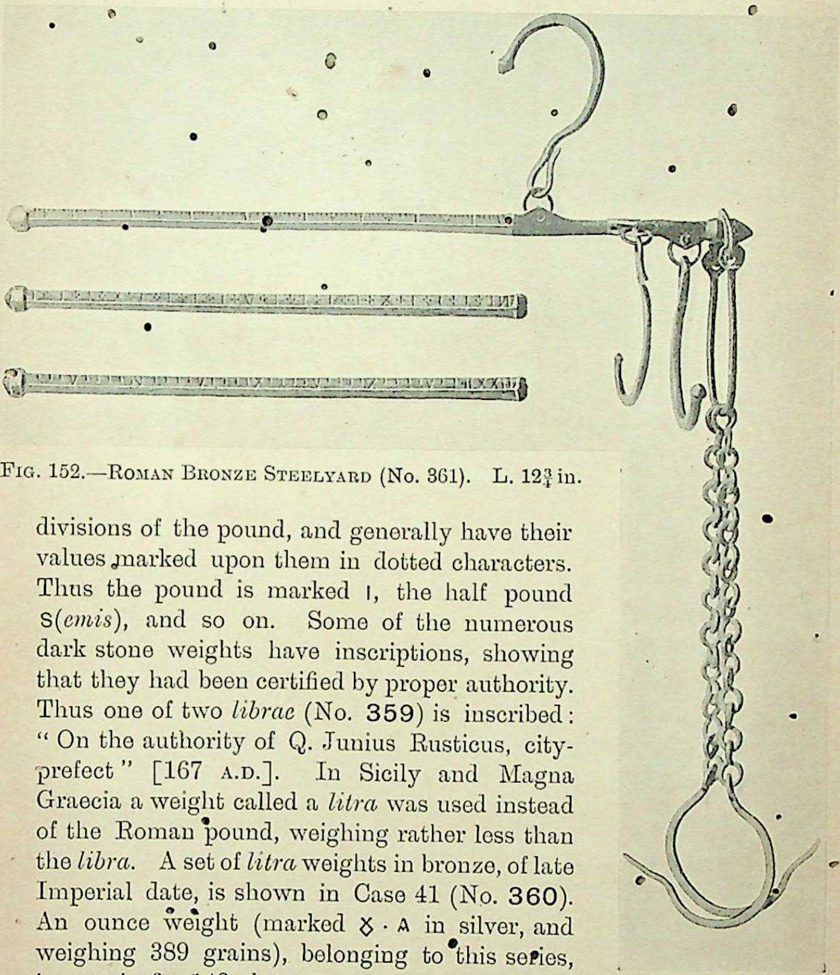

FIG. 152.—ROMAN BRONZE STEELYARD (No. 361). L. 12¾ in.

Weighing Instruments.—Of these there are two chief varieties, the simple balance (*libra*), and the steelyard (*statera*). The Greeks seem to have used the former only; the Romans used both. The use of the balance is illustrated by the Greek vase with the design of Hermes weighing the souls of Achilles and

Memnon, and by the Roman lamp showing a stork weighing an elephant and a mouse (fig. 151). The steelyard was widely used in the Roman world. Owing to its portability, it was doubtless much employed by hawkers and streetsellers, as at the present day. Out of the several exhibited here, one example, from Catania, in Sicily (No. **361**; fig. 152), may be described in detail. It consists

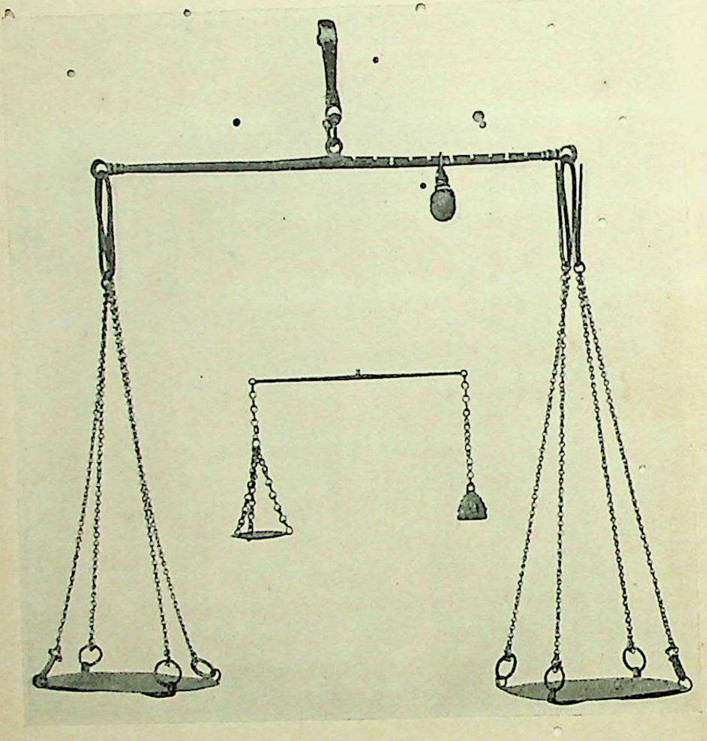

FIG. 153.—ROMAN BRONZE BALANCES (Nos. 362, 364). Ca. 1 : 4.

of a bronze rod of square section, divided into two unequal portions. The shorter portion has (*a*) two hooks suspended from chains attached to the end of the rod by a movable collar working in a groove (the object to be weighed was of course attached to these hooks); (*b*) three hooks, placed at intervals of about ¾, 1½, and 3 in. respectively from the collar, and suspended from small movable rings. These hooks are in different planes, corresponding to three of the four ridges in the longer portion of the bar. The bar is graduated on three of its four faces, viz., on the first with nine divisions, each subdivided into twelfths. This scale was used when the steelyard was suspended by the hook nearest the graduated bar (as in the fig.). Objects weighing up to nine Roman pounds could thus be weighed by moving a sliding weight along the bar. The figure V will be seen at the fifth pound, the half pounds are marked by three dots, and the twelfths correspond to the *unciae*. The second face begins with VI and goes up to twenty-three pounds. It was used when the steelyard was suspended by the middle hook. The third face starts with XXII pounds, and goes up to fifty-nine pounds. As in the second scale, intervals of five pounds are marked by the figures V and X. Fifty pounds is indicated by the Greek letter N. This third scale was used in conjunction with the hook nearest the collar. The sliding weight (now lost) must have weighed about 17,000 grs. ($2\frac{3}{7}$ lb. avoirdupois). All the other steelyards here shown work on this principle, though many have only two graduated scales and two suspending hooks.

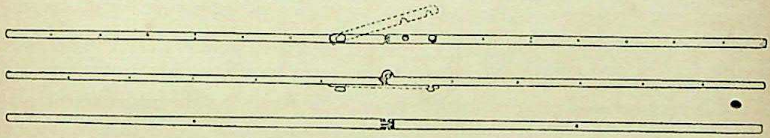

FIG. 154.—ROMAN BRONZE FOOT-RULE (No. 367). L. 292 mm.

The steelyard principle was also applied by the Romans to balances, with a view to avoiding the use of numerous small weights. An example is No. **362** (fig. 153), where one half of the bronze arm is graduated with twelve divisions corresponding to scruples ($\frac{1}{24}$ of an ounce). The sliding weight would thus be used to determine weights of less than half an ounce. The bar of another balance (No. **363**) had 24 such divisions for determining any weight below the ounce. An interesting little balance (No. **364**; fig. 153) may be mentioned here. At one end is a fixed weight in the form of a head (of the Sun-god?). This balance was adapted to test the weight of an object weighing about 69 grains, perhaps a Roman coin such as the *denarius* or *solidus*.

Measures.—In Case H are a few examples of ancient measures and geometrical instruments. A Greek clay cup (No. **365**), inscribed *ἡμικοτύλιον*, contains exactly half a pint. The Greek kotyle therefore, according to this standard, measured exactly a pint. The other measures are Roman. Nos. **366** and **367**

are two Roman bronze foot-rules, measuring respectively 294 mm. (11·6 in.) and 292 mm. (11·5 in.). The normal Roman foot measured 296 mm., and was adopted under Greek influence, whereas the early Italic foot had only measured 278 mm. (slightly under 11 in.). Fig. 154 (No. **367**) shows the subdivisions of these foot-rules. One side is marked by dots into sixteenths (*digiti*); another into twelfths (*unciae*); another into fourths (*palmi*). The foot-rule illustrated has the remains of a catch (indicated in the fig.) for keeping it rigid, when opened. The peculiar bronze

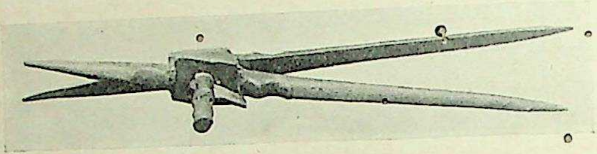

FIG. 155.—BRONZE PROPORTIONAL COMPASSES (No. 370). L. 7½ in.

instrument numbered **369** may have been a surveyor's pocket compass with a sliding pencil to allow of circles of different radii being described. The use of the hinged rod (now broken off) at the knobbed end is obscure. Possibly it was connected with the measurement of angles. There are several pairs of ordinary compasses and dividers, and also two pairs of proportional (2 : 1) compasses (No. **370**). One of these is figured here (fig. 155). Notice the method of tightening by means of a wedge, with the object of keeping the compasses fixed in any particular position.

Weights.—(**350**) *Excavations in Cyprus*, pl. xi, 368, etc.; on Greek and Roman weights in general, see Pernice, *Griech. Gewichte*, and Daremberg et Saglio, s.v. *Pondus*; (**353**) Cf. *Olympia*, V., 801 ff.; (**354**) Newton, *Disc. at Halicarnassus*, II., pp. 387 and 804; (**355**) *Mon. dell' Inst.*, 1855, pl. 1; (**359**) *C.I.L.*, XIII., 10030 (10); (**361**) For the Roman steelyard, cf. *Jahrb. d. arch. Inst.*, XIII., p. 74 ff.; Vitr., *de Arch.*, x. 8, 4; (**364**) Cf. Daremberg et Saglio, s.v. *Libra*, fig. 4473.

Measures.—(**365**) *Cat. of Vases*, IV., F 595; (**366**) Cf. Daremberg et Saglio, s.v. *Pes*; *Anzeiger für schweizerische Altertumskunde*, N.F., 1907, p. 39 ff.; *Hermes*, XXII., p. 17 ff. and p. 79 ff.; *Ath. Mitt.*, IX. (1884), p. 198 ff.

XIII.—TOOLS AND BUILDING.

(Wall-Cases 45–48.)

Tools.—These are exhibited in Cases 45–46. The objects for the most part speak for themselves, but attention may be called to one or two of the most interesting. Such is the Roman bronze set-square (No. **371**; fig. 156), furnished with a base to enable it to stand. Its outer edges would be used by masons or carpenters to determine angles of 90° and 45° respectively. The inner angle of 90° would be useful for testing the true position of objects set at right angles to one another, such as the sides of a box, etc. The simplest type of set-square, that formed by two rods at right angles to one another, is seen in No. **372**. Notice the set of bronze plummets (No. **373**), which were suspended from strings, and used to determine true perpendicularity. The one illustrated (fig. 156) has *Bassi*, "belonging to Bassus," inscribed on it in punctured letters. Two other inscribed tools are of interest. The one is the sickle-like iron blade from, perhaps, a gardener's knife, with the inscription "Durra made me" (No. **374**), the other a finely made Greek bronze chisel, bearing the name of Apollodoros (No. **375**).

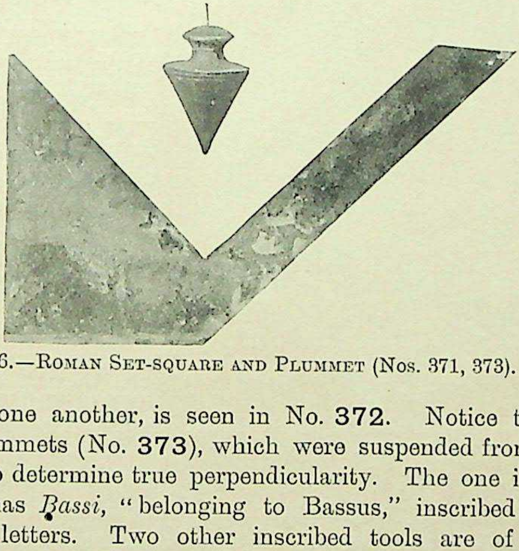

FIG. 156.—ROMAN SET-SQUARE AND PLUMMET (Nos. 371, 373). 1 : 4.

Building materials.—Cases 47–48 contain objects illustrating the materials and methods of Greek and Roman builders. There are several Greek tiles dated by the impression of a magistrate's name, *e.g.* "Under Aeschyliskos," "Under Apollodoros," the latter (No. **375***) bearing traces of the feet of a dog which has run across the tile before it was dry. Parallel with these inscriptions are those on the Roman tiles or bricks. These stamps were a kind of trade-mark, intended to guarantee the quality of the clay. The beginning of the inscription is marked by a small raised circle, and the information given includes the date (name of the Emperor or consuls), the name of the estate from which the clay comes, the name of the potter and his kiln, though all these pieces of information do not necessarily occur on the same tile. As typical examples may be given: No. **376**, here illustrated (fig. 157), bearing the device of a pine-cone between two branches, and the inscription *ex fig(linis) M. Herenni Pollionis dol(iare) L. Sessi Successi*, "From the pottery of M. Herennius Pollio; baked by L. Sessus Successus"; and No. **377**, with the device of a Victory, and the inscription: "Brick from the Publinian pottery, (made with clay from) the estate of Aemilia Severa." A large number of the estates from which the clay came were, it should be noted, owned by women. These tiles were used merely as facings to a main structure of concrete, and were generally covered with stucco.

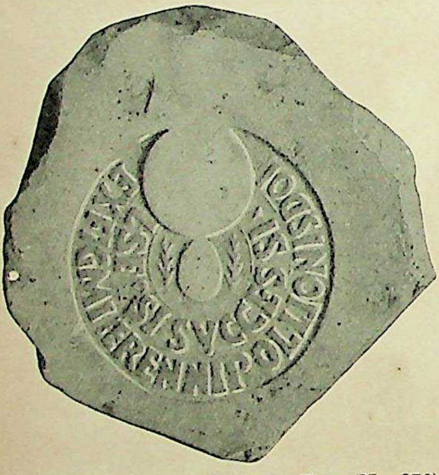
FIG. 157.—ROMAN STAMPED TILE (No. 376). Ca. 1 : 3.

The bronze dowels (No. **378**) were employed for fastening together stone sections, such as the drums of columns. They are often in the form of truncated cones placed base to base, the thickest part being thus in the position where the strain was greatest (fig. 158*a*). Other dowels from the Mausoleum at Halikarnassos are in the form of bronze cylinders in collars of bronze. The cylinders were intended to drop from the collars into the sockets of the stones seen in the lower part of Case 45.

A series of bronze coverings (No. **379**) for the pivots of doors reminds us of the fact that in ancient times most of the doors worked on a different principle from our own. The bronze-covered pivots (fig. 158*b*) turned in bronze sockets (*c*) fitted into the lintel or threshold. This arrangement explains the allusions to the grating of doors met with in ancient writers.[1] Hinges of the modern type were, however, well known. Examples are to be seen in the bottom of Cases 47, 48, among them a hinge with the fragments of the wood, to which it was originally attached, still adhering (No 380).

Towards the end of the Republic and under the Empire the Romans devoted much attention to the adornment of their buildings, public and private. For this purpose marbles of every variety were imported from all parts of the world, while an elaborate system of wall-painting was also developed. Mamurra, an officer of Julius Caesar, is said to have been the first to veneer the walls of his house with marble. The columns in his house were all of solid Carystian or Lunensian marble.[2] The orator Crassus, M. Lepidus, and L. Lucullus were all noted for the display of marbles in their houses. A few selected examples from the Tolley collection of modern specimens of the marbles used in ancient Rome are here exhibited (No. 381). The whole collection comprises some 700 specimens, so that we cannot be surprised that Pliny declines to enumerate the varieties known in his day, on account of the vastness of their number.[3] The simpler building materials used at Rome were, besides the tiles or bricks already mentioned, the hard limestone rock known as travertine and the volcanic tufa and peperino. A specimen of the last is shown here.

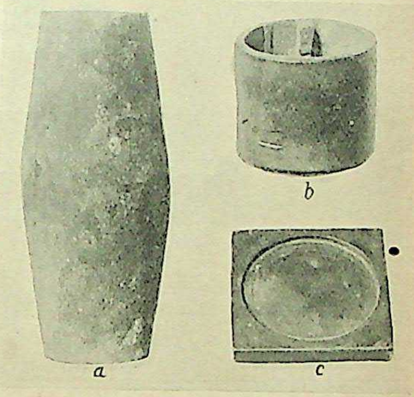

FIG. 158.—BRONZE DOWEL AND DOOR-PIVOT (Nos. 378, 379). 1:2.

The place of hanging pictures in ancient houses was largely taken by fresco wall-paintings, several fragments of which are here shown. The floors of the houses were not covered with carpets, but were frequently decorated with mosaics, which might range from simple geometrical patterns in black and white (as in many of the specimens here seen) to elaborate pictorial designs. The construction of these pavements, out of small stone cubes (*tesserae*) set in cement, is clearly seen in the examples exhibited. Genuine mosaic was sometimes imitated in painted plaster. One or two such fragments can be seen in the Case.

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[1] Virgil, *Ciris*, 222:

Marmoreo aeratus stridens in limine cardo.

[2] Plin., *H.N.* xxxvi. 48.

[3] *H.N.* xxxvi. 54.

(**371**) Cf. *Mém. de la Soc. des Ant. de France*, VII. série, III. (1902), p. 345, fig. 10; (**373**) Cf. Daremberg et Saglio, s.v. *Perpendiculum*; (**376**) *C.I.L.* XV. (1), 1180; (**378**) Newton, *Disc. at Halicarnassus*, II. (1), p. 97; (**379**) Cf. *Ann. d. Inst.*, 1859, pl. E; (**381**) Cf. Pullen, *Handbook of Ancient Roman Marbles.*

On Roman buildings generally, cf. Middleton, *The Remains of Ancient Rome*; Lanciani, *The Ruins and Excavations of Ancient Rome*; Mau-Kelsey, *Pompeii.*

XIV.—DOMESTIC ARTS.

(Table-Case G.)

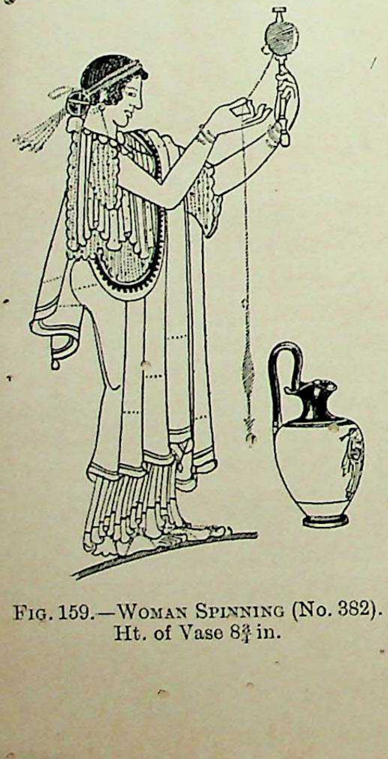

FIG. 159.—WOMAN SPINNING (No. 382). Ht. of Vase 8¾ in.

Weaving, etc.—(*a*) *Preparation of yarn.*—The process of spinning is clearly seen in the accompanying drawing from a Greek vase of the fifth century exhibited in this Case (No. **382**; fig. 159). A woman is holding up in her left hand the distaff, a rod which is thrust through a ball of wool. With the fingers of her right hand she is twisting fibres drawn from the wool. The yarn is attached below to the top of the spindle, a rod of wood or metal with a disc (whorl) near the bottom to assist the rotation. The top of the spindle generally had a hook (seen in fig. 160 and in the above illustration), which facilitated the attachment of the fibres. When some quantity of yarn had been twisted, it was cut away and wound round the body of the spindle, after which the twisting process was recommenced. An impressive description of the ancient spindle is given by Plato in the vision of Er at the end of the *Republic*,[1] where he likens the axis of the universe to the shaft of a spindle suspended by a hook of adamant, and the revolving starry heavens to a whorl made up of eight concentric rims, fitting one into the other like boxes. Two bronze spindles (No. 383) are seen in the Case and are illustrated on either side

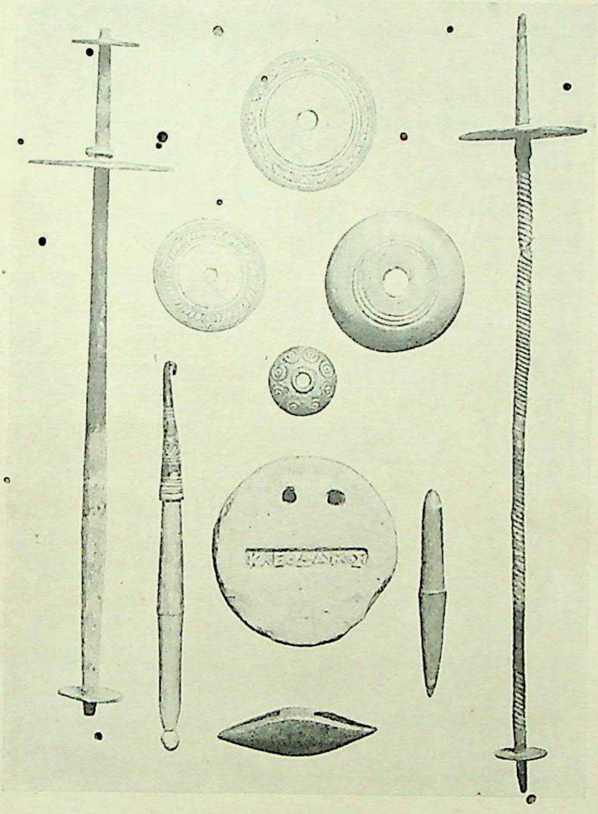

FIG. 160.—SPINDLES AND WHORLS. 2:5.

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[1] 616 C, D.

of fig. 160. In the same figure are shown four ivory whorls from spindles (No. 384). Before the wool was placed upon the distaff, it appears to have been rubbed, with a view to the separation of the fibres, upon an instrument known as the *epinetron* or *onos*. This was semi-cylindrical in form and was placed upon the knee. Several examples in terracotta are known, and it was the painted design on one of these which first gave the clue to its use (fig. 161). The end of one of these *epinetra* may probably be recognized in an object (No. 385) exhibited in this Case, but complete examples are to be seen in the Second Vase Room (Cases 24 and 25), and one of these is illustrated here (fig. 162). A miniature example was found with the girl doll seated in a chair, exhibited in Table-Case J with the other dolls (p. 191, fig. 200, below).

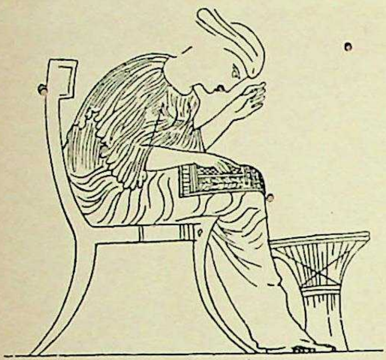

FIG. 161.—WOMAN WITH *Epinetron* ON KNEE

(*b*) *The Loom.*—The only type of loom in use in Greek and Roman times was probably the upright loom. A good idea of its form is obtained from the illustration (fig. 163), taken from a Greek vase-painting of the fifth century B.C., representing Penelope seated beside the loom, with one of the suitors or Telemachos

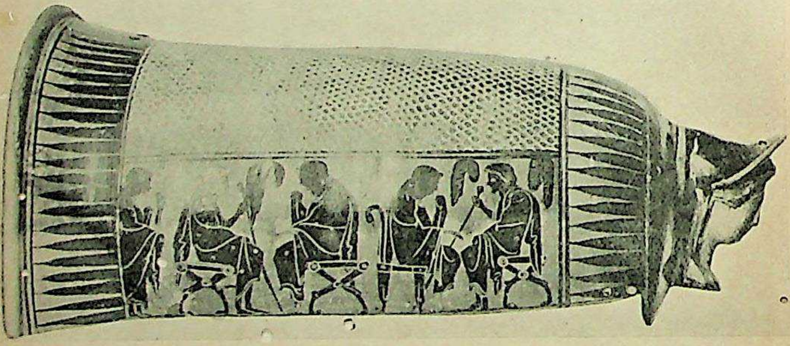

FIG. 162.—EPINETRON OR SPINNING INSTRUMENT. L. 14½ in.

before her. The essential parts of the loom are the wooden frame, and the threads of the warp, the latter suspended and kept in a vertical position by weights attached to their ends. The row of nine rods fitted into sockets in the top framework is probably for holding the balls of different coloured wool used in the weaving. Six of these balls are seen in position in the figure, where the end of the robe with its elaborate design of winged figures should be noticed. The loom-weights, which hang at the bottom, closely resemble in form the sets (No. 386) of pyramidal terracotta and lead weights in this Case. The terracotta discs (figs. 160, 164), which are pierced with two holes and sometimes have a stamped design, are also probably loom-weights. No. 387 (fig. 164) has a design of two dolphins plunging into the sea; No. 388 (fig. 160) is stamped with a name — Kleodamos. The shuttle, which held the thread of the

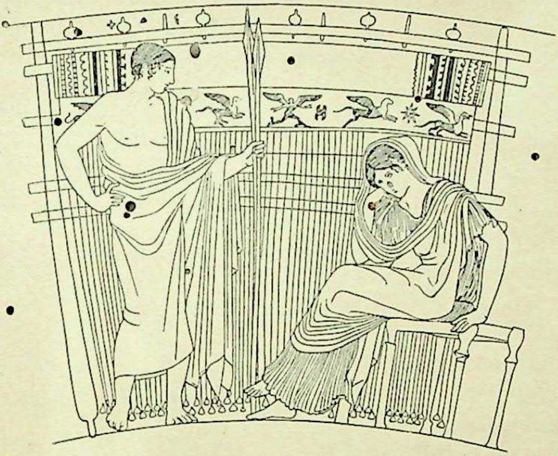

FIG. 163.—PENELOPE AT THE LOOM.

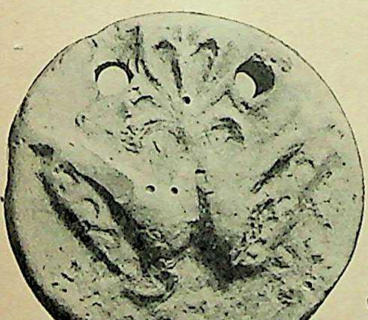

FIG. 164.—LOOM-WEIGHT (No. 387). 2:3.

woof, was passed alternately over and under the threads of the warp in a horizontal direction. The alternate threads were for this purpose divided into two groups by means of two rods to which they were tied. These rods (κανόνες) may with probability be identified with the two lowest rods seen in the above figure of the loom.[1] Possibly the small bronze object (No. **389**) seen at the bottom of fig. 160 may be an ancient shuttle, for passing the threads to and fro in a horizontal direction. Afterwards, they were driven close together by a species of comb (σπάθη), a possible example of which is the toothed bone object seen in this Case (No. **390**).

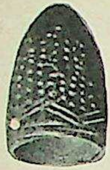

FIG. 165.—BRONZE THIMBLE (No. 393). 2 : 3.

Various specimens of ancient cloth are shown here. A piece from the Crimea (No. **391**), with pretty geometric patterns in black on a light ground, and a large fragment from Egypt (No. **392**), inscribed in paint "Diogenes, who was a patcher in his lifetime,"[2] may be specially mentioned.

The objects illustrating ancient sewing, etc., speak pretty well for themselves. Such are the bronze thimble (No. **393**; fig. 165), the iron scissors (No. **394**; fig. 166), and the series of pins, needles, bodkins, netting needles, etc. (figs. 167, 168). The needles and pins are arranged in the Case according to their supposed order of development, starting from the thorn or bone fragment with natural hole pierced in it. The Roman bronze needle-case from

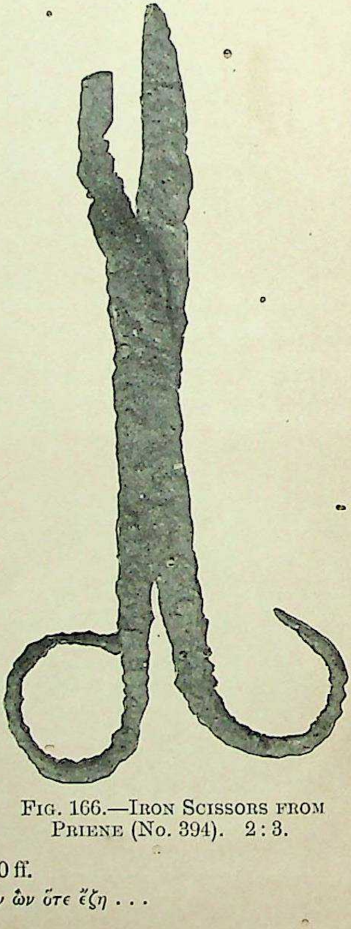

FIG. 166.—IRON SCISSORS FROM PRIENE (No. 394). 2 : 3.

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[1] Cf. *Iliad*, xxiii. 760 ff.

[2] Διογένης ἠπητὴς μὲν ὢν ὅτε ἔζη . . .

France (No. **395**; fig. 169) is worthy of note. Similar cases were used by Roman surgeons for their instruments.

(**382**) *Cat. of Vases*, III., D 13; (**392**) Petrie, *Hawara*, pl. viii., 2; (**395**) Cf. Deneffe, *La trousse d'un chirurgien gallo-romain*, pl. 2.

On the ancient loom, see Daremberg et Saglio, and Smith, *Dict. of Ant.*³, s.v. *Fusus*; Blümner, *Technologie*, I., p. 120 ff.

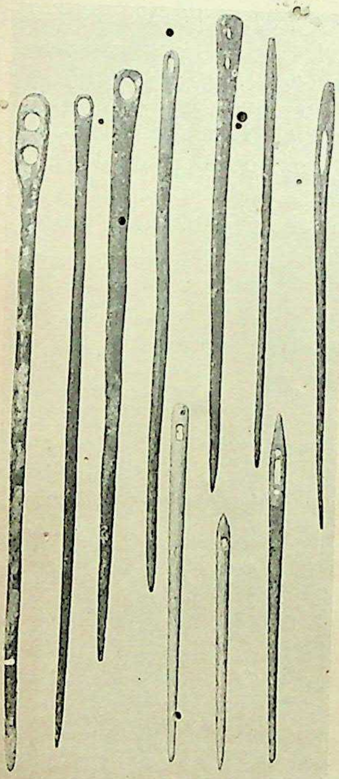

Fig. 167.—Needles, etc. 2:5.

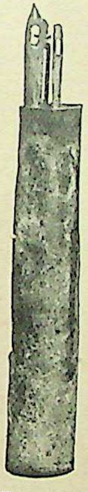

Fig. 169.
Bronze Needle-Case (No. 395).
2:3.

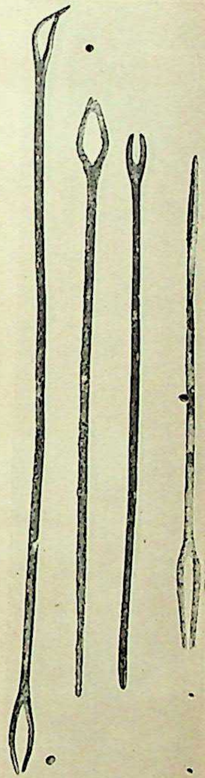

Fig. 168.—Netting-Needles. 2:5.

Locks and Keys.—The earliest and simplest form of door fastening used by the Greeks seems to have been that consisting of a bar of wood set behind the door, and made to slide into a hole or staple in the sidepost. An advance on this arrangement was soon made, when the bar was pulled to by a strap from the outside, and could be opened again from the outside by means of a key passed through a hole in the door, and adapted to lift up the pegs which held the bar fast in position. This is the type of lock mentioned in the *Odyssey*,[1] where Penelope releases the strap from the hook to which it was fastened, puts in the key, and lifts the pegs, "striking them fairly." The key for such a lock will probably have resembled No. 396, marked *a* in fig. 172 below, the working of which is shown in the sketch (fig. 170).[2] It was passed narrow-wise through the central slot, then turned, and drawn back so as to lift up the pegs fitted in grooves in the side slots. The bar below would thus be freed and could be drawn to and fro by the strap. This type of lock is still sometimes used in the East.[3]

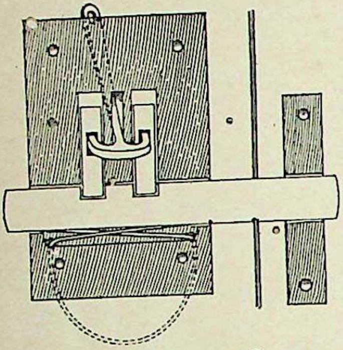

FIG. 170.—HOMERIC LOCK (RESTORED).

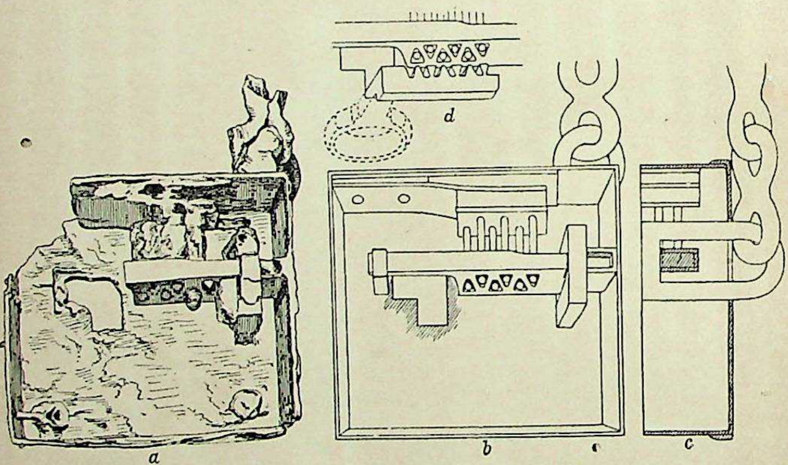

FIG. 171.—ROMAN LOCK, WITH RESTORATIONS SHOWING ORIGINAL MECHANISM AND USE OF KEY (No. 397). 3 : 7.

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[1] xxi. 46 ff.:

αὐτίκ' ἄρ' ἥ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,
ἐν δὲ κληῖδ' ἧκε, θυρέων δ' ἀνέκοπτεν ὀχῆας,
ἄντα τιτυσκομένη.

[2] After Jacobi, *Das Römerkastell Saalburg*, p. 469, fig. 74, 1, 2 (modified).

[3] See *Ann. of Brit. School at Athens*, IX., p. 190 ff.

The "Laconian" type of key, described by Aristophanes[1] as having three teeth, and as being a cause of consternation to the women when adopted by their husbands, was almost certainly a key of this type. The majority of Roman locks, though of a more complicated structure, are made on the same principle, as may be seen from the ancient lock No. **397** (probably from Pompeii) here exhibited, together with a model lock of the same type, and a diagram showing its original arrangement (fig. 171*a–d*). Here

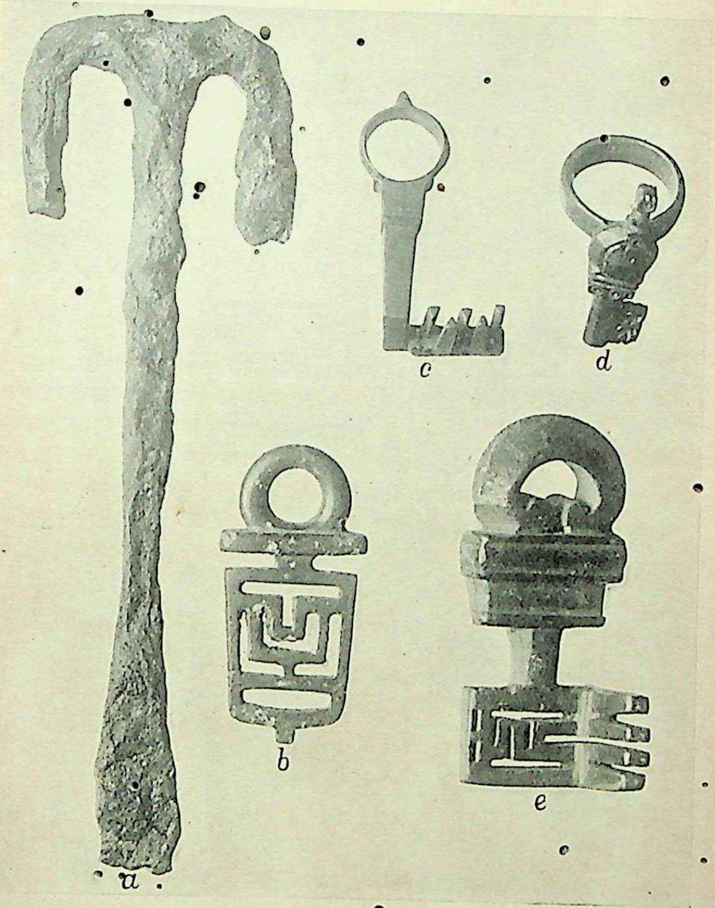

FIG. 172.—ROMAN KEYS. 2:3.

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[1] Arist., *Thesm.* 421 ff.

the bolt has been shot through the end link of a chain, part of which remains (fig. 171*c*). It is secured by pins, the ends of which fit into a series of perforations in the bolt and are kept down by a spring. The bolt was released by a key fitted with teeth corresponding to the perforations (fig. 171*d*). The key lifted the pins out of the holes and took their place. The bolt was then drawn aside, as the key was moved along the horizontal slot. Several bolts, keys (*e.g.* No. **398**; fig. 172*c*), and door plates for locks of this type are exhibited in this Case. Notice the projections on the ring of key *c*, which were used for shooting a supplementary bolt, a common device in Roman locks.

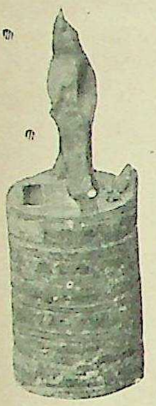

FIG. 173. — ROMAN PADLOCK, WITH KEY RUSTED IN IT (No. 400). Ca. 1 : 3.

The modern type of lock, in which the key simply moves the bolt backwards and forwards, after passing through a series of wards, was also known to the Romans. This is proved by the existence of several Roman keys solely adapted to a lock of this character (*e.g.* No. **399**; fig. 172*d*).

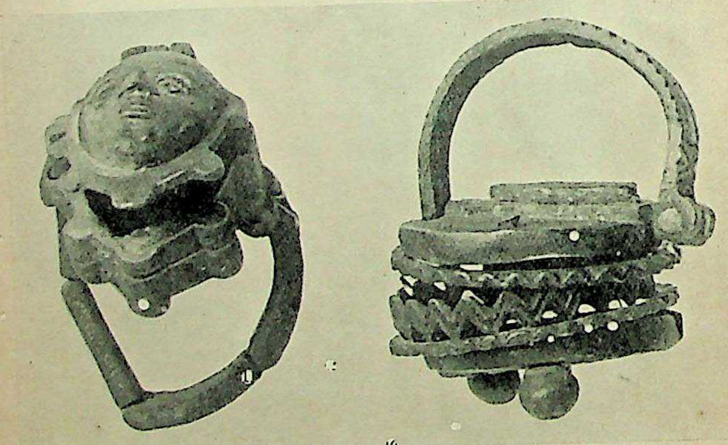

FIG. 174.—ROMAN PADLOCKS (Nos. 401, 402). 1 : 1.

Such keys are frequently found combined with finger-rings, a convenient method of minimising the danger of loss. We may conclude that this type of key was a favourite one for use with small padlocks.

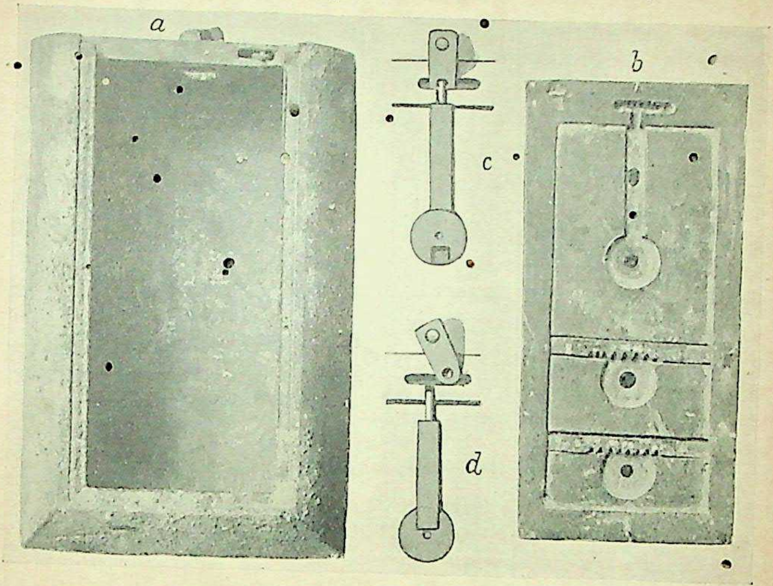

FIG. 175.—BRONZE STRONG-BOX, WITH COVER SEEN ON INNER SIDE. *c* AND *d* EXPLAIN THE WORKING OF THE BOLT (No. 405). 1 : 2.

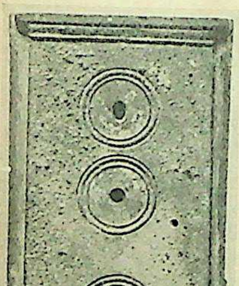

FIG. 176.—COVER OF ABOVE STRONG - BOX (OUTER SIDE). 1 : 2.

Padlocks of Roman date are common. In this Case three of a barrel form are shown. One (No. **400**; fig. 173) has the key still rusted in it. The padlock has traces of a chain attachment at one end, and was probably kept hanging to a door-post, while the bolt was shot into the end link of a chain attached to the door. Two other Roman padlocks illustrated (fig. 174) are more ornamental in character. One (No. **401**) is in the form of a circular box with hinged handle, the free end of which was fastened by pin-bolts within the box. There is also a secret catch underneath. The other padlock (No. **402**) is furnished with a chain attached to one side of it. The last link of the free end was fastened inside the box, the lid of which was closed with a secret catch. The head on the cover is that of a Sphinx, a hint that the riddle of opening was not easy to solve. This padlock is especially interesting because of its analogy to the seal-boxes described below (p. 167). A hole in the floor of the box makes it probable that it was fastened to the object to be secured.

Other objects deserving mention are the keys for raising latches (No. **403**; fig. 172*b*), and the combined ward and pin keys (No. **404**; fig. 172*c*), and also the very interesting Graeco-Roman bronze strong-box from Tarentum (No. **405**; fig. 175). The box (*a*) has a sliding lid (*b*), originally furnished on the inside with four separate fastenings. Two are horizontal bolts shot home by turning toothed discs from the outside; the third is the catch seen at the end, which was held fast in the slot by a pin-bolt (*c*). This bolt was moved by a disc on the outside of the cover, and was itself locked by the turning of another disc behind it; it could only be drawn back when the slot in that disc was brought into line with the bolt, as indicated in design *d* of the figure. The small catch on the right at the end of the box fell into position automatically when the cover was closed, and could only be unfastened by turning the box on its side. The outside of the lid shows four similar circles, over which were the revolving or sliding discs now lost (fig. 176).

Seals.—These were very closely connected with locks in ancient life, and often in fact took their place. Aristophanes in the passage above quoted makes the women complain that not only did their husbands carry the patent Laconian key, but that they also (at Euripides' instigation) carried very complicated "worm-eaten" seals,[1] not likely to be forged. Several objects in this Case illustrate the use of seals. When a man wished to secure an object he tied it up with string and put a lump of clay over the knot, impressing the clay with his signet. Such impressions are seen on several baked lumps of clay here exhibited. One large lump (No. **406**) has no fewer than eight Roman seal impressions (several from the same seal), while the knot of the cord remains embedded in the clay underneath. This Case also contains examples (No. **407**) of Roman seal-locks (one in wood and several in ivory). The wooden lock, found in Egypt, is shown in fig. 177*a*, where its probable use is indicated. The lock was suspended from the door-jamb on a pivot passed through the small hole seen at the left end. The loop or staple attached to the door was then inserted in the groove, and the movable cover slid through it, as shown in the figure. The clay or wax was next pressed into the hole behind the lid, and sealed with a signet (as in fig. 177*b*, top view). The door could then not be opened unless the seal or the lock was broken. Such a lock would be very useful to prevent the often-mentioned pilfering by slaves.[1]

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[1] Arist., *Thesm.* 421 ff.

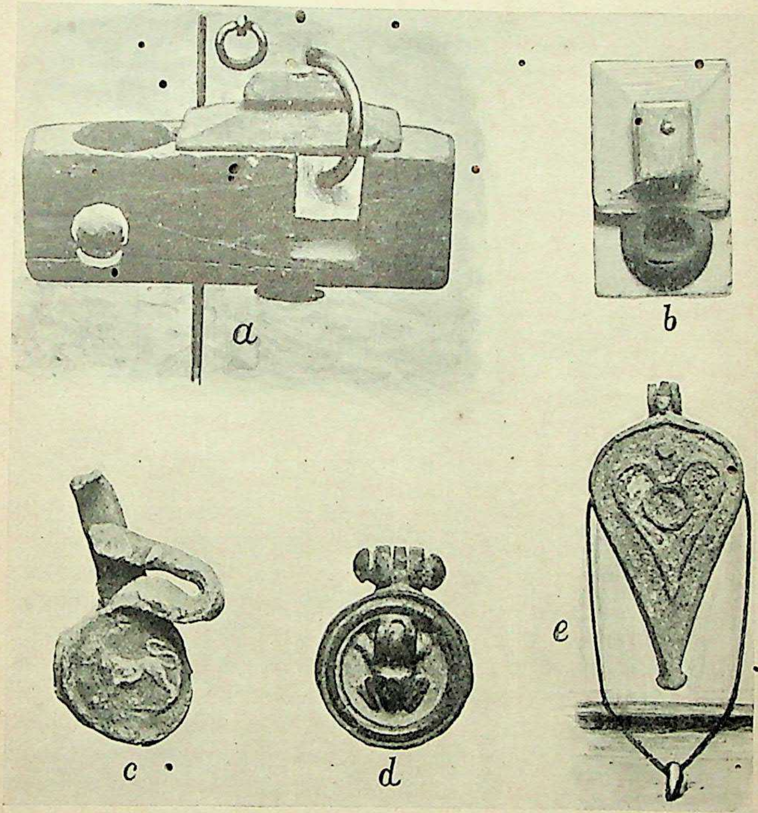

FIG. 177.—SEALS AND SEAL-LOCKS (Nos. 407–9). 1:1.

Another interesting class of objects is that of the seal-boxes (No. 408). They are small bronze boxes with hinged lids, and resemble in form a pear-shaped or circular lamp. Each box has a small slot cut out on either side, and three or four holes pierced in its floor. The cover not infrequently has a design in relief (such as might be impressed from a seal), *e.g.*, a frog (fig. 177*d*). The illustration (fig. 177*c*) shows a suggested method of using them. The box is fastened by studs (passed through the holes in its floor) to the lid of the box to be secured. The string is inserted in a staple on the front of the box and tied in a knot, which is placed in the box and held fast by wax stamped with a seal. The projecting stud-heads would assist the natural tenacity of the wax, so that it would be impossible to remove the string without breaking the seal. Other arrangements are, of course, possible. For instance, the staple might not be used, and string might instead be tied round the box. The arrangement of the padlock above figured (p. 164) should be compared with that of these boxes.

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[1] Cf. Plin., *H.N.* xxxiii. 26: nunc cibi quoque ac potus anulo vindicantur a rapina.

Another form of seal was that consisting of two lead discs connected by a loop (No. **409**). The discs were fused together and stamped on the outer surfaces with a design (as in fig. 177*c*). In this way the loop was securely attached to the object to be protected. Probably these seals were attached to merchandise by manufacturers or customs officials, just in the same way as lead seals are used in our own time. Their use appears to have been confined almost, if not entirely, to Sicily.

A variety of labels in lead, bronze, and ivory is shown in this Case. They generally have a hole for attachment, and bear the name and initials of their owner. The bronze label (No. **410**), to which a portion of the iron object to which it was attached still adheres, has the name of the owner, C. Junius Hermetus, inscribed upon it. Here should be described another type of seal, examples of which are exhibited in Table-Case H, viz. :—

Stamps.—Two methods of sealing were practised by the Romans, one involving the use of signet-rings of gold, silver, or bronze with the impression of the seal cut in the metal or on a gem set in the bezel (see p. 139); the other, the use of a bronze tablet with a ring attached at the back for the insertion of the finger. The engraved ring was usually employed for purely personal purposes, such as the sealing of a letter or document, and the device of the seal was more or less ornamental; the bronze tablets were used for commercial or domestic purposes and seldom bear anything but the name of the person using them.

These tablets are of various forms, but the majority are rectangular, and bear the owner's name, like the one in this Case from Arles (No. **411**), with the name of Q. Julius Renatus; others have merely initials. Some are made in the form of a shoe or the sole of a foot, and this is a shape frequently employed by the potters of the Roman period in Italy for stamping their names on vases. Other forms to be here observed are a leaf (No. **412**), a ship (No. **413**), and a fish (No. **414**). The letters in most cases are in relief, producing an impression in *intaglio*, and were sometimes first inked over, as is done for commercial purposes in modern times, and in the East also for signing official documents.

We have little specific evidence as to the particular uses of these stamps, but they were probably used mainly for stamping the plaster stoppers of wine-jars, loaves of bread, and such-like objects. Of bread-stamps there is an example in the Case, inscribed EDEI VIVAS (No. **414***); and at Herculaneum a loaf of bread was found with the name of the baker, "Celer, slave of Q. Granius Verus," produced from one of these stamps. Among the bronze stamps in the Case is one (No. **415**) inscribed partly in Latin, partly in Greek, "Victory to Gaudens" (or Gaudentius); and another (No. **416**) appears to be the stamp of a wine-merchant "at the sign of the Jug." But these are exceptions to the ordinary type.

(**397**) On ancient locks, see Jacobi, *Das Römerkastell Saalburg*, p. 462 ff.; Diels, *Parmenides*, p. 117 ff.; Fink, *Der Verschluss bei den Griechen u. Römern*; (**405**) With this box, cf. the terracotta money-box in *Jahrb. d. arch. Inst.*, XVI., p. 168, figs. 6 and 7; (**407**) Similar seal locks have been found at Pompeii (*Mus. Borb.*, IX., pl. xiv. 11); (**408**) Cf. *Num. Chron.*, 1897, p. 293 ff.; (**409**) Cf. *Annali dell' Inst.*, 1864, p. 343 ff., and *Mon. dell' Inst.*, VIII., pl. xi.

XV.—INDUSTRIAL ARTS.

(Table-Cases G and H.)

Cutlery.—In the corners of Cases 41 and 48 are casts of reliefs from the gravestone of L. Cornelius Atimetus, a Roman cutler of the first century A.D. One relief (No. **417**; fig. 178) shows the cutler's workshop, with two men working at some object placed on an anvil in front of a furnace. One man holds the object with the tongs, the other hammers it into shape. Above them hang a knife, sickle, tongs, etc. The other relief (No. **418**; fig. 179) represents the cutler's shop, with numerous knives and sickles hanging from a board. The cutler on the right, who wears the tunic only, is showing a knife to a customer on the left, who wears the *toga* (see p. 129 ff). In Table-Case G (close to this relief) will be seen a series of Greek and Roman knives, ranging from the long Mycenaean hunting knife from Ialysos in Rhodes (No. **419**) to the numerous Roman pocket-knives with bronze handles, frequently in the form of animals (No. **420**). The iron blade has often rusted away, as will be seen from the illustration (fig. 180), which gives a selection of these knives. (*a*) represents a handle in the form of a panther catching a deer, (*b*) one in the form of a ram's head, with a leg projecting below to assist the grip, (*c*) a hound catching a hare. The iron blades are still preserved in the case of (*c*) and (*d*). The first, from Nîmes, has a bronze handle ending in a woman's head; (*d*) has a handle of the same material in the form of a hound catching a hare.

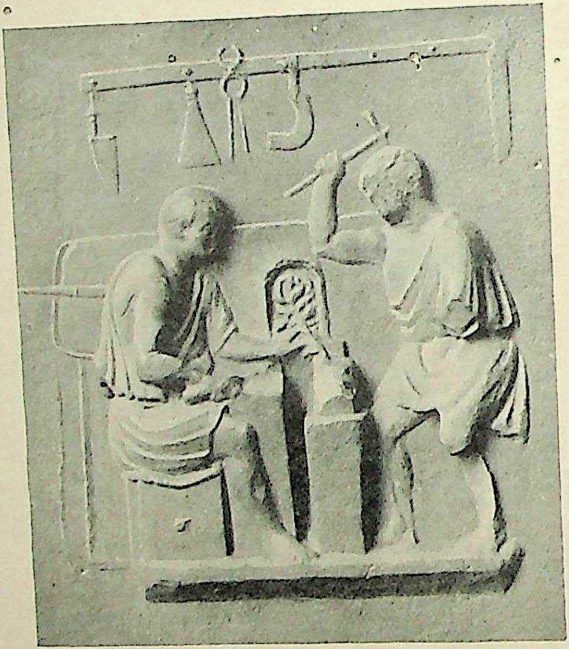

Fig. 178.—Roman Cutler's Forge (No. 417). Ht. 18¾ in.

(**417**) and (**418**) Altmann, *Röm. Grabalt.*, p. 172 f.; Amelung, *Sculpt. d. Vat.*, pl. 30, p. 275 ff.

Pottery and other crafts.—Table-Case H contains various examples of the craftsman's work. One section is devoted to pottery. Here is seen the limestone figure of a Greek potter from Cyprus (No. **421**; fig. 181), seated and modelling clay on the wheel. He reminds us of Homer's description of the potter's action when he compares the whirling motion of dancers to the revolving of a potter's wheel—"a motion exceeding light, as when a potter sits and makes trial of a wheel well fitted to his hands, to see whether it will run."[1] Immediately behind is a potter's wheel in terracotta (No. **422**; fig. 182), which has in the centre a depression for the insertion of the pivot on which it turned. It was found on a primitive site at Gournià in Crete. As the clay spun round on the wheel the potter moulded it into shape inside and outside with his hands. The foot, the handles, and the neck of the vase were moulded separately as a rule and attached afterwards to the body. A design on a sixth century Greek vase here exhibited (No. **423**; fig. 183) depicts a Greek potter in the act of attaching a handle to

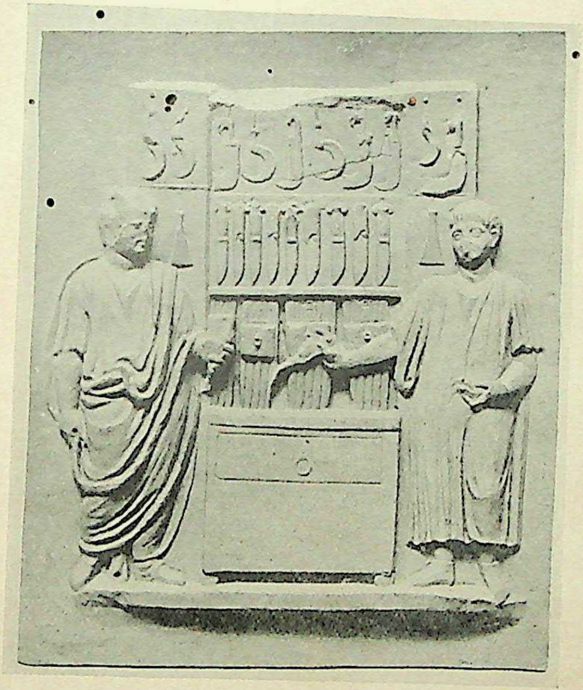

FIG. 179.—ROMAN CUTLER'S SHOP. Ht. 19½ in.

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[1] *Il.* xviii. 600 ff.

a cup which rests upon a wheel. When the vase or other object had been modelled in clay, it then had to be fired. For this purpose a kiln was required, such as one (probably Roman) excavated at Shoeburyness, a model of which is here exhibited (No. **424**). It consists of a barrel-shaped chamber, at about half the height of which is a horizontal table on a conical support, with eight round openings pierced in its circumference to allow the heat to penetrate above. Fuel was introduced below through a small fire-chamber constructed at the side (fig. 184). The packing of the objects to be fired required considerable care. Sometimes the result was disastrous, as in the case of two batches of Roman lamps seen in this case, which have become fused together in the baking (No. **425**; fig. 185). Painted vases naturally required several firings. The cover of a toilet-box (No. **426**) shows the method of painting employed in the Greek red-figured vases; here the grotesque head has been outlined in black, but the background has not been filled in with black in the usual way. Two terracotta heads with projecting stumps (No. **427**) show the manner in which the terracotta figurines were built up of several parts. The heads were inserted into holes in the trunk, and were

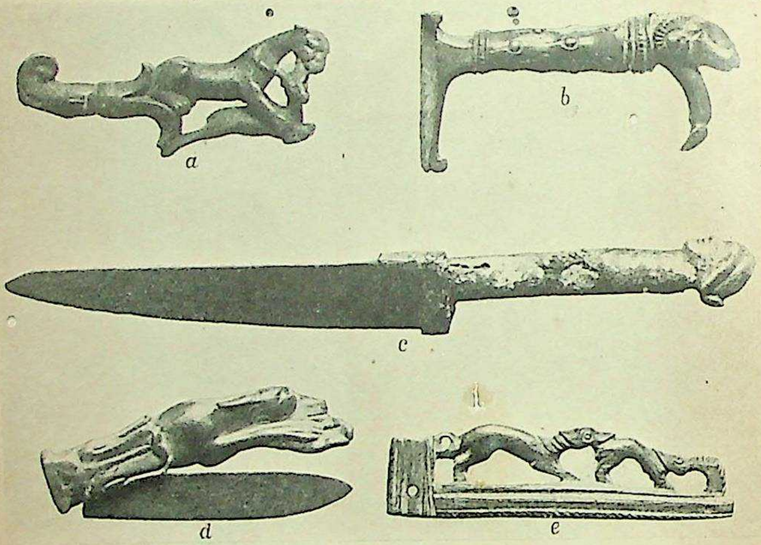

FIG. 180.—ROMAN KNIVES AND KNIFE-HANDLES (No. 420). Ca. 1:2.

then fastened in position with clay. The mould for the lower part of a Roman lamp (No. 428; fig. 186) illustrates the way in which these common household articles were produced. The clay was pressed into the lower mould (such as the present one) and also into a corresponding upper mould which fitted into the projections here seen on the rim of the lower mould. The lamp was then ready for baking. Near the lamps is a mould (No. 428*) for making a bowl of the ware called Arretine from its place of manufacture, Arretium in Central Italy. A cast from this mould is placed by it, and near the mould is a stamp (No. 428**) with a design of a slave heating some fluid in a caldron. These stamps were used for producing the designs in the moulds, being impressed in the clay while it was soft. Several specimens of these moulds and bowls, which are of about the first century B.C., will be seen in Cases 39–40 of the Fourth Vase Room.

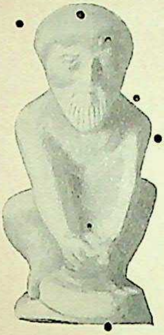

FIG. 181. — GREEK POTTER AT WORK (No. 421). Ht. 4¼ in.

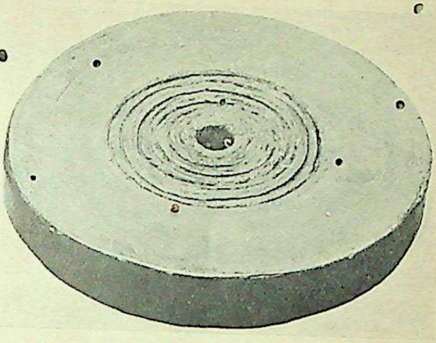

FIG. 182.—POTTER'S WHEEL IN TERRACOTTA (No. 422). Diam. 9¾ in.

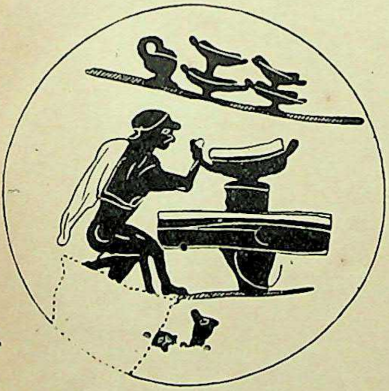

FIG. 183.—GREEK POTTER ATTACHING HANDLE TO VASE (No. 423).

Another part of the Case contains objects illustrating the processes employed in ancient metal work. A Greek vase of the sixth century B.C. (No. 429) depicts a man in the act of thrusting a mass of metal into a blazing furnace. Anvil, tongs, and hammers are visible. There are several stone moulds for casting weapons and other objects in metal. Note the large one (No. 430) for a

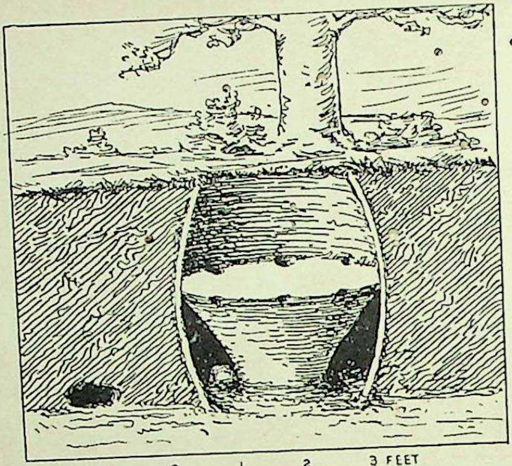

Fig. 184.—Potter's Kiln (No. 424).

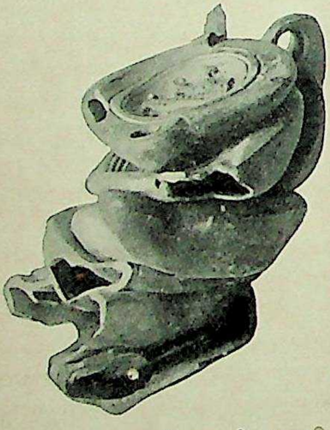

Fig. 185.—Clay Lamps Spoiled in Baking (No. 425). Ca. 1 : 2.

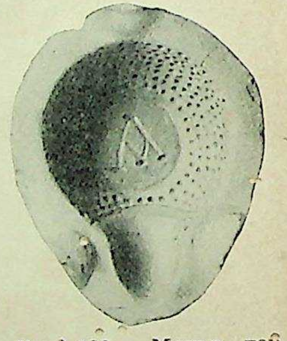

Fig. 186. — Mould for Lower Part of Clay Lamp (No. 428). L. 4¼ in.

metal weight of a type similar to that with the head of Herakles in Case 41. The mould shows a female head with a cornucopia before it, apparently a personification of Profit (Κέρδος), whose name appears above the head. It should be observed that the moulds seen here are only half-moulds, and that a corresponding half-mould had to be placed in position before casting could be effected. This is well shown by a limestone half-mould from Rome (No. 431; fig. 187) for casting lead counters, with designs representing Victory, Fortune, and Athena. Here can be seen the channels by which the molten metal was introduced, and the holes for the studs joining the two half-moulds together. In one of these a lead stud still remains. On the opposite side of the Case are specimens of Roman enamel work. This method of decorating bronze objects was common in the third and fourth centuries after Christ. Several brooches thus ornamented will be seen in Case F among the articles of toilet (Nos. 347, 348; figs. 147, 148).

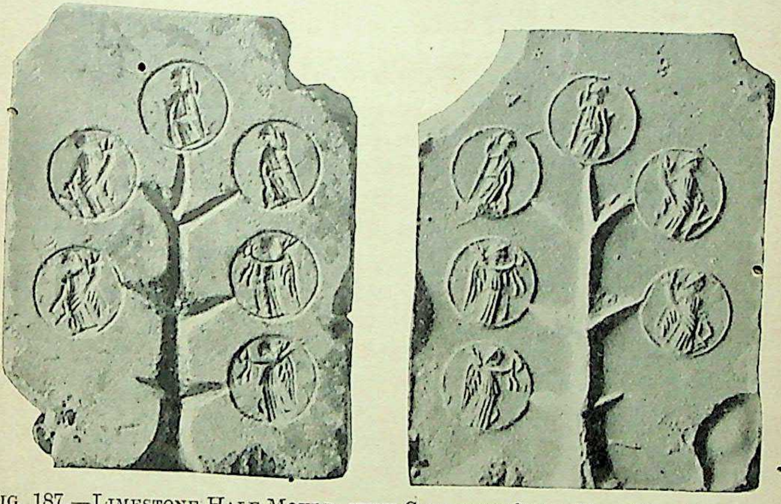

FIG. 187.—LIMESTONE HALF-MOULD, WITH CAST FROM SAME (No. 431). Ht. 4¼ in.

Case H also contains examples of ivory inlay and fretwork, and a series of objects in various materials which bear witness to the use of the lathe in Greek and Roman times.

Above these antiquities is an interesting wooden box of Roman date from Panticapaeum, in the Crimea (No. 432). This has two sliding lids, above and below respectively, each furnished with two catches. The interior was divided by a horizontal partition, and was again subdivided into numerous small divisions. An inlaid pattern decorates the border of the box. Several boxes of this type have been found. In some instances they appear to have served as money boxes, in others they were intended to hold drugs or cosmetics. The boxes in the Toilet-Case F (Nos. **301** ff.), in the form of a duck, a boar, and a shoe, should be compared with this box.

(**421**) *Excavations in Cyprus*, p. 93, fig. 145; (**423**) *Cat. of Vases*, II., B 432; (**424**) *Proc. of Soc. of Ant.*, Ser. II., XVI., p. 40; (**429**) *Cat. of Vases*, II., B 507; (**431**) Cf. *Bull. della Comm. Arch.*, XXXIII. (1905), p. 146 ff.; (**432**) Cf. *Jahrb. d. arch. Inst.*, XVI., p. 187 f.; *Bonner Jahrb.*, LII. (1872), pl. i.

Cf., in general, Walters, *Hist. of Ancient Pottery*; Blümner, *Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern.*

XVI.—MEDICINE AND SURGERY.

(Table-Case H.)

Greek Medicine.—We are told in the *Odyssey* that every man in Egypt was a skilled physician, for the race came of the stock of Paeon, the god of healing.[1] It was from Egypt, doubtless, that the Greeks of the Homeric age derived much of their medical knowledge. To Idomeneus in the *Iliad* the physician is a man worth many other men.[2] If Plato remarks on the heroic treatment of the wounded Eurypylos, who was given a concoction of Pramnian wine, meal and grated cheese (not inaptly described as an inflammatory mixture),[3] there are several cases in which a more rational and scientific mode of treatment was employed. This is especially the case with surgical operations. In the case of Eurypylos, Patroklos cut the arrow from the thigh, washed the wound in warm water, and laid on a bitter root to ease the pain.[4] Machaon extracted an arrow from the body of Menelaos and laid ointment on the wound.[5]

In the historic age of Greece we find temple or wonder-working medicine existing side by side with a highly developed school. The first is connected with the temples of Asklepios, notably those at Trikka in Thessaly, Kos, and Epidauros, the second with the great clan or school of the Asklepiadae, whose most illustrious member was Hippokrates of Kos. The method of healing practised in the temples was essentially a faith-cure, but the peaceful and healthy situation of such a site as that of Epidauros must have had a really beneficial influence. The priests doubtless resorted to every kind of artifice in order to impress the patient, who would naturally be worked up to a high pitch of excitement. One or two extracts from a large inscribed stone found at Epidauros will show the manner of the cures claimed to have been effected.[1]

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[1] *Od.* iv. 231. [2] *Il.* xi. 514. [3] *Rep.* iii. 405–6. [4] *Il.* xi. 844 ff. [5] *Il.* iv. 218 ff.

"A man who had all the fingers of his hand paralysed, except one, came as a suppliant to the god. On examining the tablets in the temple he was inclined to disbelieve the cures and to scoff at the inscriptions. He fell asleep and saw a vision. He thought that he was playing at dice beneath the temple and was about to make a throw, when the god appeared, seized upon his hand, and stretched out the fingers. When the god had left him he appeared to bend his hand and stretch his fingers out one by one. When he had straightened them all out, the god asked him whether he still disbelieved the tablets in the temple. He replied 'No.' 'Well, then,' said the god, 'because you disbelieved them before, though they were not unworthy of belief, in future your name is to be "Unbeliever."' When day broke, he went out healed."

Contrast with this the following brief but humorous entry:

"Nikanor, a lame man. He was sitting down, when a boy (a waking vision this time) snatched his crutch and made off. He got up and gave chase; and after this he became whole."

A lively account of temple-healing is given in the *Plutus* of Aristophanes, where the slave Karion relates the experiences of his master and himself when passing the night in the temple.[2] Examples of the votive offerings deposited in the temples by those who had been made whole have been mentioned in the section on Religion and Superstition, p. 34 ff., and are to be seen in Cases 103–106.

The more serious side of Greek medicine is inseparably connected with the name of Hippokrates (born 460 B.C.), though the Koan school had existed some time before his birth. The Asklepiadae were originally members of a single clan, but the admission of persons from outside soon made the clan into a medical school. The famous Hippokratean oath, imposed upon members of the Koan school, shows the standard set up before the medical profession: "I will conduct the treatment of the sick for their advantage, to the best of my ability and judgment, and I will abstain from all evil and all injustice. I will administer poison to none, if asked to do so, nor will I ever make such a suggestion. I will pass my life and exercise my art in innocence and purity." In Greece there were both public and private physicians. There were further dispensaries, or perhaps more accurately surgeries, called ἰατρεῖα. These were furnished with the necessary surgical and medical appliances. In the *Acharnians* of Aristophanes, Lamachos, on feeling unwell, asks to be carried into such an establishment conducted by one Pittalos.[1] The scene from a fifth century vase-painting (No. **433**; fig. 188)[2] depicts a young surgeon at work in an ἰατρεῖον. He is operating on a patient's arm (perhaps bleeding him), while another man, also wounded in the arm, sits before him. A dwarf slave is ushering other patients into the surgery, where bleeding-cups are seen hanging on the wall. Patients also went to the ἰατρεῖα to get draughts of medicine.[3] Before the Alexandrian age it is probable that medicine was in advance of surgery, for up to that time no scientific study of anatomy had been attempted. Aristotle observes that the internal organs of the human body were in his time very little known,[4] and what dissection there was must have been practised on animals. The terracotta model (No. **66**; fig. 19, above) of the heart, liver, lungs and kidneys shows how vague the ancient idea as to the position of these organs sometimes was.

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[1] *I.G.*, IV. 951. Cf. Lechat, *Epidaure*, p. 142 ff.

[2] Arist. *Plut.* 653 ff.

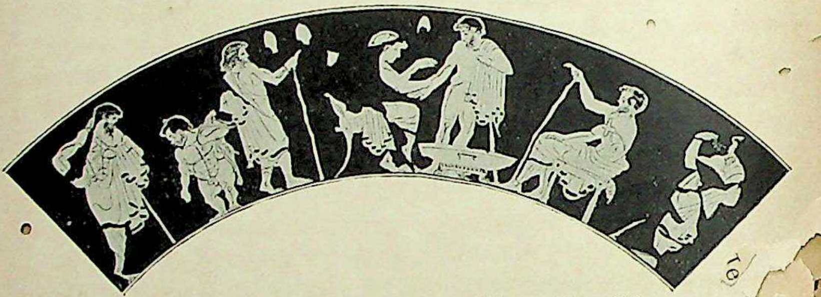

FIG. 188.—GREEK SURGEON AT WORK (No. 433).

Roman Medicine.—Medical science for a long time made but little progress in Rome. The Greek physician Archagathos, who began to practise there in 219 B.C., became extremely unpopular owing to his bold methods of surgery.[1] The Roman doctors were chiefly of Greek nationality, and not infrequently were slaves or freedmen. Julius Caesar encouraged foreign

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[1] *Ach.* 1222.

[2] See *Mon. Piot*, XIII. (1906), pl. xiii., p. 149 ff. From a vase in a private collection in Paris.

[3] Plat., *Leg.* i. 646: τοὺς εἰς τὰ ἰατρεῖα αὐτοὺς βαδίζοντας ἐπὶ φαρμακοποσίαν.

[4] *Hist. An.* i. 16.

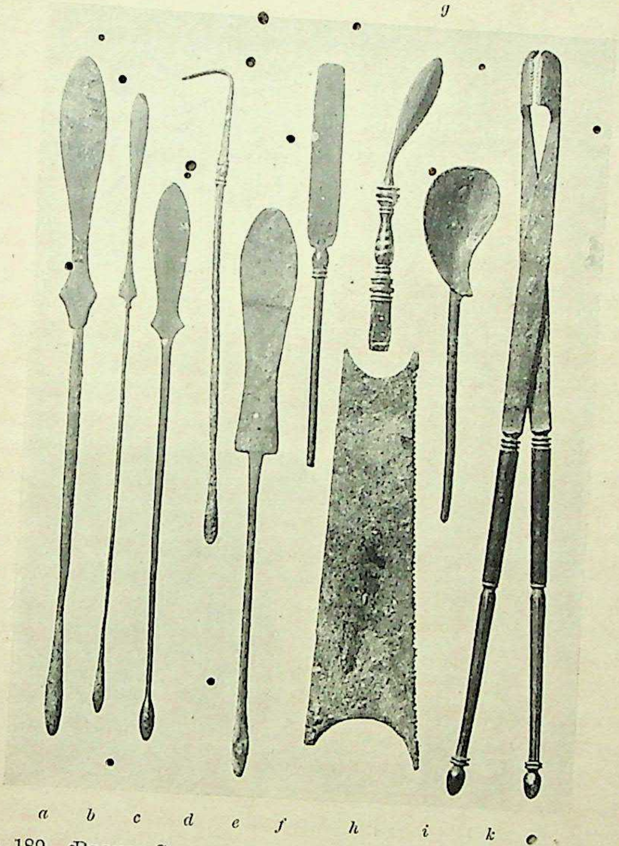

FIG. 189.—BRONZE SURGICAL INSTRUMENTS (No. 434, etc.). 1 : 2.

physicians to settle in Rome by granting them citizenship, and under the early Empire Rome was overcrowded with medical men, if we may believe Pliny and Martial.[2] Nor can the standard of medicine at Rome have been a high one if Pliny's testimony is trustworthy. He complains that charlatans abounded, and that the physician alone of men had liberty to kill.[1] We cannot be surprised at such abuses, since it does not appear that any degree or licence was necessary to enable a man to practise medicine at Rome. In estimating the average skill of the medical profession in the first centuries of the Empire, we must bear in mind that the writings of Celsus and Galen are largely drawn from Greek sources, and are the work of exceptional men. They show, however, that the study of anatomy was very defective, largely owing to the prejudice against the dissection of the human body. The surgical instruments, on the other hand, had been brought to great perfection.

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[1] Plin., *H.N.* xxix. 12 f.

[2] Plin., *H.N.* xxix. 11 : hinc illae circa aegros miserae sententiarum concertationes, hinc illa infelix monimenti inscriptio : turba se medicorum periisse. Cf. Martial, v. 9.

The objects illustrating Greek and Roman Medicine and Surgery are exhibited in part of Table-Case H. First in importance are the surgical instruments, a selection of which is shown in fig. 189. With rare exceptions these instruments are of bronze. The principal varieties are here represented. There are several knives or bistouries, an excellent example being the one from Myndos in Asia Minor, with the upper part of the handle inlaid with silver (No. **434** ; fig. 189*g*). The lower part of the handle was in iron, and has fallen away. The heavier bronze blades must have been used for various purposes in connection with dissecting. Forceps are fairly common. The interesting variety seen on the right of the illustration (*k*) with its fine toothed ends (No. **435**) is probably an uvula forceps, used for crushing the part intended to be amputated. An instrument frequently found is the spatula or "spathomele" (No. **436** ; fig. 189*a–c*, *e*, *f*), so called from its flat broad end. This was principally employed for mixing and spreading ointments, while the olive-shaped ends were used as probes. Other instruments which call for notice are the fine-toothed surgical saw (No. **437** ; fig. 189*h*), the sharp hook (No. **438** ; fig. 189*d*), used for "seizing and raising small pieces of tissue for excision, and for fixing and retracting the edges of wounds." The bifurcated probes (No. **439**) were perhaps used for the extraction of arrows and other weapons. The bronze cupping-vessel (No. **440**) should be noticed. Similar vessels are seen suspended on the walls of the surgery depicted in the vase-scene figured above (fig. 188), and one appears on the marble relief in the Phigaleian Room (fig. 190), representing a physician named Jason treating a boy with a swollen stomach.[2] Bleeding-cups are also sometimes represented on coins, *e.g.* on those of Epidauros. Burning lint or some other lighted substance was placed in the vessel to exhaust the air, and its mouth was then applied to the part from which blood was to be extracted. The bronze box (No. **441**), probably from the Cyrenaica, was almost certainly used by a Roman physician for his drugs. It is divided into several compartments, each furnished with a separate cover, and has a sliding lid. Boxes of a precisely similar character have been found with surgical instruments.[1]

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[1] Plin., *H.N.* xxix. 17 f.

[2] *Cat. of Sculpt.*, I. 629.

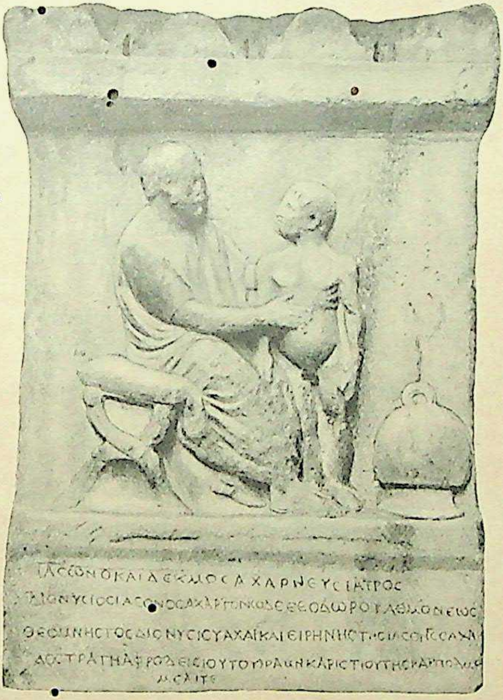

FIG. 190.—MARBLE RELIEF. PHYSICIAN TREATING PATIENT.
Ht. 2 ft. 7 in.

A very interesting class of antiquities is furnished by the stamps of oculists (No. **442**). These take the form of square or oblong plates, generally of steatite or slate. On the edges are engraved inscriptions, giving the name of the oculist, the name of his specific, and its purpose. In 1854 the complete outfit of an oculist was discovered at Reims, with coins of Antoninus Pius and M. Aurelius. It consisted of 19 surgical instruments of bronze, two small balances, an oculist's stamp (bearing the name of C. Firmius Severus), and 40 grammes of *collyria*, the specifics above mentioned.[1] These salves were pounded on the stone into a paste, and then impressed with the engraved edge. They generally bear a Greek name, such as Diasmyrnes, Crocodes, etc., indicating their composition. They appear to have been made up into the form of sticks, and put into bronze cylindrical boxes, which have from time to time been found with Roman surgical instruments. One or two examples of the stamps may be given: "Saffron ointment for scars and discharges prepared by Junius Taurus after the prescription of Paccius" (fig. 191). "The anodyne of Q. Junius Taurus for every kind of defective eyesight." Puff names for the drugs, such as "Invincible," "Inimitable," also occur. A set of Roman lead weights, probably used for the weighing of drugs, is here exhibited. They are marked 1 to 10, the unit probably being the *scrupulum* of 18 grains (No. **443**).

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[1] See Deneffe, *Trousse d'un chirurgien gallo-romain*, pl. 2.

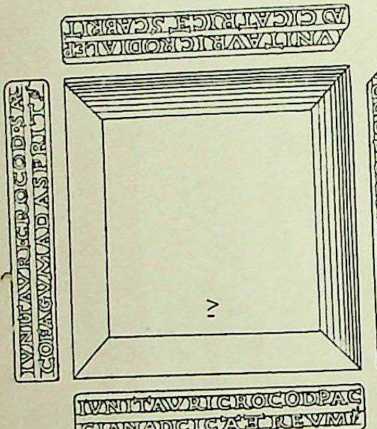

FIG. 191.—STAMP OF THE OCULIST JUNIUS TAURUS (No. 442). 4 : 5.

Two small lead pots placed near the weights were used for holding eye-salves. One from Corfu bears the letters A T; the other, from Athens, has the tripod of Apollo, the god of healing, and is inscribed "The Lykian salve from Musaeos" (No. **444**). Near these pots are spoons with channels for melting and pouring the salves into wounds (No. **445**).

Above the objects last mentioned are statuettes representing dwarfs in various states of deformity caused by spinal disease. The ivory figure of a dwarf afflicted with a peculiar form of spinal curvature causing pigeon-breastedness is a work of considerable spirit, probably of the third century A.D. (No. **446**). The Romans under the Empire conceived a strange passion for acquiring slaves with every variety of physical deformity. The Emperor Augustus, indeed, with his usual good sense, refused to follow such a degrading fashion. We are told by Suetonius that he turned with loathing from pigmies and monstrosities, regarding them as freaks of nature and of evil omen.[1] Roman ladies were, however, specially fond of these dwarfs, whose value, as Quintilian remarks, varied according to the extent of their deformity.[2]

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[1] Espérandieu, *Signacula Med. Ocul.*, No. 67.

(**442**) Cf. Espérandieu, *Signacula Medicorum Oculariorum;* Castillo y Quartiellers, *Die Augenheilkunde in der Römerzeit*; (**446**) *Papers of the Brit. School at Rome*, 1907, pp. 279–282; *Lancet*, Dec. 22, 1906.

See on ancient medicine and surgery generally, Smith, *Dict. of Ant.*^{3}, s.v. *Medicina. Medicus;* Daremberg et Saglio, s.v. *Chirurgia, Medicus;* Milne, *Surgical Instruments in Greek and Roman Times;* Hamilton, *Incubation;* Deneffe, *Étude sur la trousse d'un chirurgien gallo-romain du III^e siècle* (found near Paris, 1880); *Camb. Companion to Greek Stud.*, pp. 558–565.

XVII.—PAINTING.

(Table-Case J.)

The art of painting in Roman times is illustrated by a series of ancient colours, pestles and mortars, some paintings on wood, one, painted by the encaustic process, enclosed in its ancient wooden frame. The colours, as may be seen, were kept in a dry condition, and had to be pounded with pestle and mortar before they were mixed for the use of the artist. A good number of ancient colours are shown here, the blue (silicate of copper) being particularly prominent. The six saucers (No. **447**), found together in a tomb of the Roman period at Hawara, Egypt, contain water-colour paints. These are *dark red* (oxide of iron), *yellow* (ochre, oxide of iron), *white* (sulphate of lime), *pink* (organic colour, probably madder, in sulphate of lime), *blue* (glass coloured by copper), *red* (oxide of lead). The saucers were found piled by the side of the owner's body. Pestles and mortars for pounding the colours are shown in the Case. A favourite form of pestle is that which resembles a bent leg or thumb, such as the one from Rhodes (No. **448**), inscribed with what is probably the owner's name. Near it is the terracotta figure of a dwarf (No. **449**), seated (apparently in a violent passion) before a pestle and mortar. We may imagine that he is a slave set to mix his master's colours.

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[1] Suet., *Aug.* 83.

[2] *Inst. Or.* ii. 5, 11.

The methods of painting illustrated here are two, viz., painting on a dry ground in water-colours, and what is known as "encaustic" painting. For the first, water-colours were used, and the ground material was generally a thin piece of wood, whitened to receive the colours. Egypt has furnished many examples of this kind of painting. An excellent one is the portrait of a woman from the Fayum, wearing a fillet (No. **450**). This no doubt comes from a mummy of the Roman period, such as the one exhibited in Case 72 next the entrance to the Gold Room Corridor, which has a similar painted portrait (in encaustic, however) placed over the face. Other water-colour paintings of Roman date from Egypt are shown in Case J, such as the figures of Fortune and Venus painted in several colours on a red ground (No. **451**), and the fragmentary figure (No. **452**), wearing a jewel of gold and pearls, and inscribed with the name of Sarapis (ϹΑΡΑΠΙ). The encaustic process was that employed in the case of the framed portrait (No. **452***), found at Hawara in Egypt. The frame is carefully made, the sides being joined by tenons and mortises. There is a groove for a glass covering, and the cord by which it was suspended still remains. The portrait was painted in wax, by a process which can hardly have been other than that called "encaustic" by Pliny.[1] The nature of this process has been much disputed, but probably the colours were ground in with the wax, which was fused by the heat of the sun or artificial means, and then laid on by the brush. A stump (*cestrum*) was also sometimes employed. Probably a box divided into compartments was used for holding these wax-colours in their fluid state. Such a receptacle may perhaps be recognized in the long terracotta vessel, which has a groove in the middle for a brush (No. **453**).

(**447**) Petrie, *Hawara*, p. 11; (**452***) *ibid.*, p. 10. For ancient painting generally, see Smith, *Dict. of Ant.*,^{3} s.v. *Pictura;* Daremberg et Saglio, s.v. *Pictura*.

XVIII.—EDUCATION, TOYS AND GAMES.

(Table-Case J.)

Education.—Case J contains several objects illustrating the way in which Greek and Roman children were introduced to what must have been the rather difficult art of reading. For the fact

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[1] Plin., *H.N.* xxxv. 122, 149.

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that the words were run one into the other in the manuscript must have made the task a somewhat harder one than it is with us.

A pretty Greek terracotta group of about the third century B.C. (No. **454**; fig. 192, *right*) shows a kindly old schoolmaster seated and teaching a boy who stands by his side to read from a roll. The ancient book differed from our own in taking the form of a roll. The reader would first unroll the beginning, and then, as he went on, roll up the part he had finished, making thus a double roll, as it were, of the part read and the part unread. Another terracotta group (No. **455**; fig. 192, *left*) gives us a glimpse of a Greek writing lesson. We may suppose that the writing materials are a wax-coated tablet and a pointed instrument called by the Romans a *stilus*. Papyrus was too expensive a material to be given to children to spoil with their first attempts at writing. A good example of the *stilus* is the one in ivory here figured, found in a tomb of the fifth century B.C. at Eretria in Euboea (No. **456**; fig. 193).[1] The broad flat end enabled the writer to erase what he had written, so that we find the Romans using the phrase "to turn the pen" (*vertere stilum*) in the sense of "to erase." Numerous

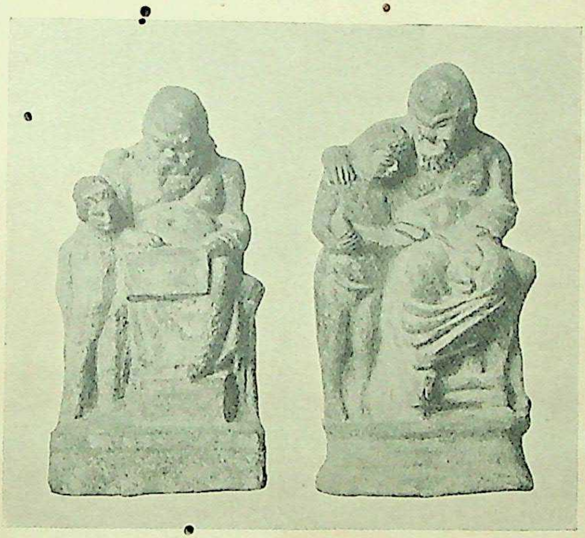

FIG. 192.—TERRACOTTA GROUPS. READING AND WRITING LESSONS (Nos. 454, 455). Ht. 4¼ in. and 4¾ in.

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[1] Found with the vase E 775 (*Cat. of Vases*, III.).

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stili in bronze are shown in the Case, and some are illustrated in fig. 194. The fifth example from the top in the illustration is in silver bound with gold wire, probably from France and of late Roman date. The wax-tablets used with these pens are exhibited here, one of them in particular (No. 457) being an interesting survival from ancient school life. One side of this tablet (of the second century A.D.) has the remains of a multiplication table in Greek characters up to three times ten. The Greeks used the letters of their alphabet as numbers, and instead of "twice two is four," said "B times B is D," and so on. The other side of the tablet has a list of Greek words divided into their roots and suffixes, *e.g.* *θαρ-σων*, *θε-ων*, etc. These tablets were not as a rule used singly, but hinged together, so that the waxen surface was protected when the two or more leaves were closed. The present tablet was composed of two leaves, one of which is in the Department of Manuscripts with a writing exercise upon it.

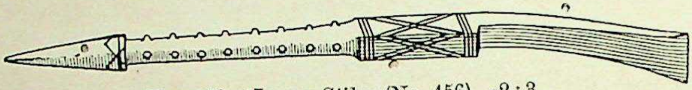

FIG. 193.—IVORY *Stilus* (No. 456). 2 : 3.

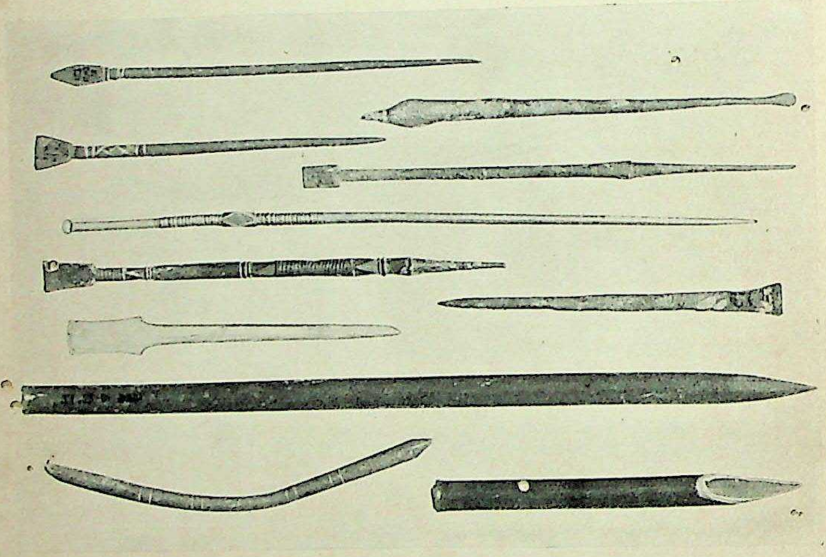

FIG. 194.—ROMAN PENS AND *Stili*. 1 : 2.

The holes for the hinges are seen in the leaf exhibited in this Case, and the use of the tablets is well shown by the accompanying illustration from an ancient wall-painting from Herculaneum (fig. 195),[1] where one of many lady-poets of the time appears in the act of composition in the presence of an admiring companion. The arrangement of the tablets is interesting as forecasting the form of the modern book.

For documents of a more permanent character paper made from the papyrus plant (manufactured chiefly at Alexandria from the time of the foundation of that town in the fourth century B.C.) and pen and ink were used. A specimen of Greek writing on papyrus is seen in the Case (No. **458**). It is a letter of the first century after Christ, asking that a supply of drugs of good quality—" none of your rotten stuff that won't pass muster in Alexandria "—should be sent to the writer, Prokleios. Later on, parchment, prepared from the skins of animals, and made principally at Pergamon, in Asia Minor, began to rival papyrus as writing-material. Specimens of ancient reed and bronze pens (No. **459**) are given in the illustration above (fig. 194), and a series of ancient inkpots is here figured (No. **460**; fig. 196). The pens, whose split nibs have a curiously modern appearance, are all of Roman date. The reed pens come from Behnesa, in Egypt, and one of the bronze pens was found in the Tiber at Rome. The inkpots are also of Roman date. The middle one of the lower row has its hinged cover still remaining, with an inlaid vine-spray in silver round the rim. The one to the right of it is in blue faïence, and was found in Egypt.

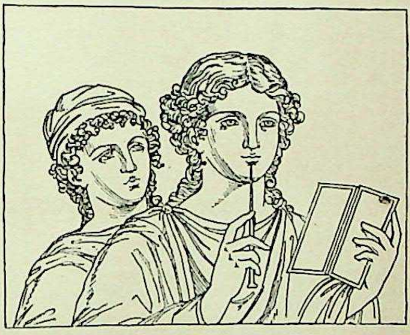

FIG. 195.—LADY HOLDING *Stilus* AND TABLETS.

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[1] *Mus. Borb.*, VI., pl. xxxv. Cf. Ovid, *Met.* ix. 523:

Dextra tenet ferrum, vacuam tenet altera ceram.

This Case contains no example of iron *stili*, but several, found in Britain, will be seen in the Department of British and Mediaeval Antiquities (Central Saloon, Table-Case B).

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Writing was sometimes put directly upon wood. Such is the case with the fragment of board from Egypt (No. **461**), with iron handle for suspension. It was no doubt hung up in the schoolroom, and contains verses from the first book of the *Iliad* (*Il.* i. 468 ff.) for the boys to copy or recite. The lawyer's tablet (No. **462**), of about the fifth century A.D., which deals with loans, etc., has the surface specially whitened for the writing and a space for the pen. Parts of the two outer leaves, which contained between them eight inner leaves, are shown in the Case.

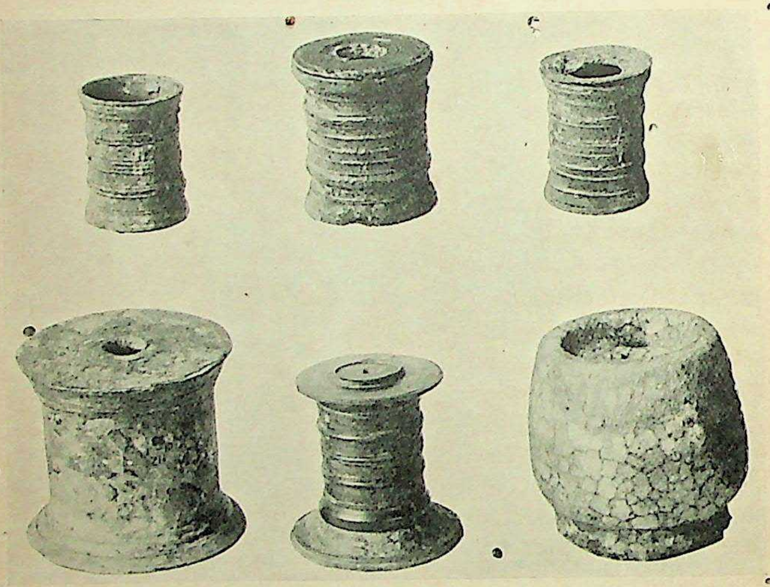

FIG. 196.—ROMAN INKPOTS (No. 460). Ca. 1 : 2.

Other objects which throw light on ancient education are the potsherd with an exercise written upon it, in which the Greek consonants are successively combined with all the vowels (No. **463**), and the fragment of a relief in marble (No. **464**), representing scenes from the *Iliad*—Achilles dragging the body of Hector round the walls of Troy, and Achilles conversing with Athena. This method of teaching the great Epic stories by means of pictures seems to have been much in vogue in Italy, where several fragments of these so-called *Tabulae Iliacae* have been found. That they were in use about the Augustan period is rendered probable by the existence of an historical summary of analogous character, which can be dated to 15–16 A.D.

(458) *B. M. Papyri*, No. ccclvi; (463) *Journ. Hell. Stud.*, XXVIII. (1908), p. 123; cf. Dumont, *Inscriptions céramiques*, p. 405 (5); (464) *Cat. of Sculpt.*, III., 2192; Jahn, *Griech. Bilderchroniken.*

On Greek education generally, see Freeman, *Schools of Hellas*, and the select bibliography there given. For ancient books, cf. E. M. Thompson, *Handbook of Greek and Latin Palaeography;* Birt, *Das antike Buchwesen* and *Die Buchrolle in der Kunst;* Schubart, *Das Buch bei den Griechen u. Römern.* For relics of Graeco-Egyptian school-life, see *Journ. Hell. Stud.*, *loc. cit.*

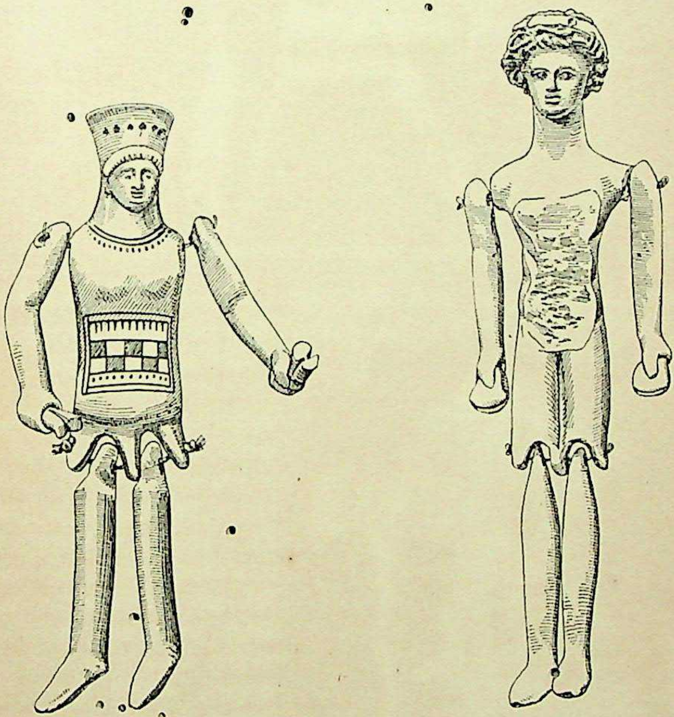

FIG. 197.—GREEK TERRACOTTA DOLLS. Ht. 5⅛ in. and 6 in.

Toys.—Children of all ages and nations bear a great resemblance to one another; consequently, it is not surprising to find that Greek and Roman toys are often very similar to those of modern times. Nevertheless such differences as do exist are very instructive. We may take the dolls first, in Greek times chiefly of terracotta and frequently furnished with movable arms and legs.

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It will be noticed that most of these dolls have holes pierced in the top of their heads for the passage of strings connected with the arms and sometimes with the legs. These would produce a movement of the arms and legs, and explain the term νευρόσπαστα ("drawn by strings") applied to these dolls. In Xenophon's *Symposium* a travelling showman speaks of being kept by the profits drawn from such puppets.[1] Two, holding castanets, are illustrated here (fig. 197). We get allusions in literature to these dolls and other small terracotta figures, which show that one of their chief uses was the amusement of children. One writer[2] speaks of "those who make little figures of clay in the form of all kinds of animals destined for the beguiling of little children." Such a figure is that of the donkey with a sea-perch tied on its back

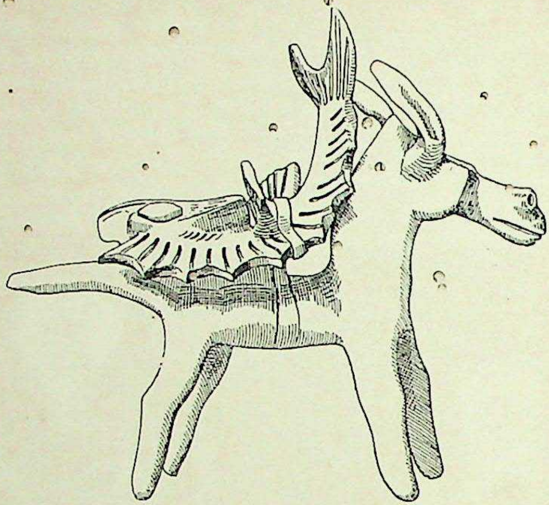

FIG. 198.—DONKEY CARRYING SEA-PERCH. L. 4½ in.

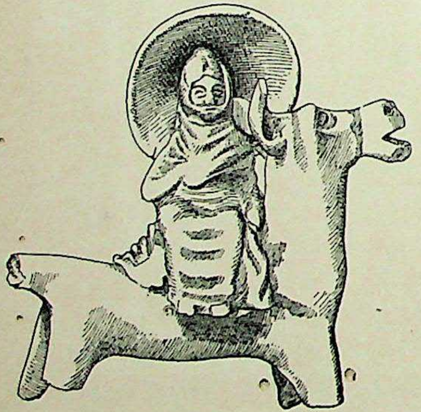

FIG. 199.—OLD WOMAN ON MULE (No. 466). 1:1.

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[1] Xen., *Symp.* 55.

[2] Suidas, s.v. Κοροπλάθοι.

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(fig. 198), or the fascinating groups of the little boy on the goose (No. 465), and the old woman on the mule (No. 466; fig. 199). Many of these toys bring vividly to mind country scenes in Greece at the present day. Though they were doubtless intended chiefly for little children, women did not altogether disdain these terracotta toys. A Greek tombstone of the fifth century B.C. has a relief showing a girl, quite grown up, standing with a terracotta doll, exactly like those in this Case, in her hands, while a young slave-girl holds the figure of a duck before her.[1] Humbler but less breakable toys of Roman date are the wooden horse (No. 467) and rag doll (No. 468) from Egypt. A pathetic interest attaches to these toys in that for the most part they have been found in the tombs of children. The seated figure of a girl (No. 469; fig. 200), holding an ivory dove in her hand, and surrounded by her spinning instrument for the knee (see p. 158), her shoes, and marriage-bowl, was found in a tomb near Athens, probably of the fourth century B.C. The bowl is almost certainly the λέβης γαμικός,

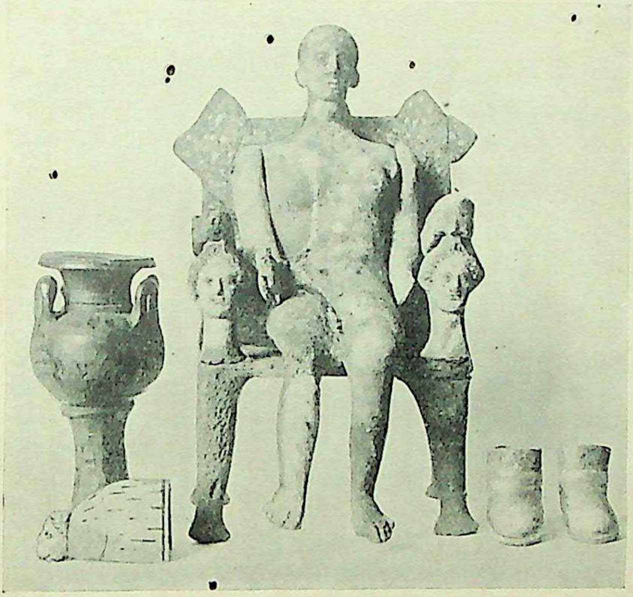

FIG. 200.—SEATED DOLL, WITH MARRIAGE-BOWL, EPINETRON AND SHOES (No. 469). Ca. 1:2.

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[1] Conze, *Att. Grabreliefs*, No. 880, pl. clxx.

used by the bridal pair immediately after marriage. It is therefore not unreasonable to conclude that the tomb was that of a newly wedded bride, to whom might be applied Herrick's lines:—

> "That morne which saw me made a bride,
> The evening witness that I dyed."

A very similar discovery was made at Rome some years ago. In a tomb of the early third century after Christ was found a wooden jointed doll surrounded by articles of jewellery and toilet.[1] The bone dolls (No. **470**) seen in this Case are of about the same date as this wooden doll. Like it, some of them have been jointed. Sometimes, instead of being placed in tombs, the dolls were dedicated by children, when they grew up, to the shrine of some god. An epigram speaks of Timarete, who before her marriage dedicated to Artemis (a maiden to the maiden goddess) her drums, her lovely ball, her hair-net, and her dolls and doll-clothing.[2] Persius, the Roman satirist of the first century after Christ, writes: "Say, ye priests, what value has gold in a sanctuary? Even as little as the dolls which a maiden has given to Venus."[3] To the left of the dolls is a series of small models of furniture, tables, chairs, vases, etc. (No. **470***), which show that these were favourites with Greek and Roman children. Sometimes these, too, were dedicated in sanctuaries. Among the treasures of Hera at Olympia, the traveller Pausanias saw a small couch, said to have been a plaything of Hippodameia.[4]

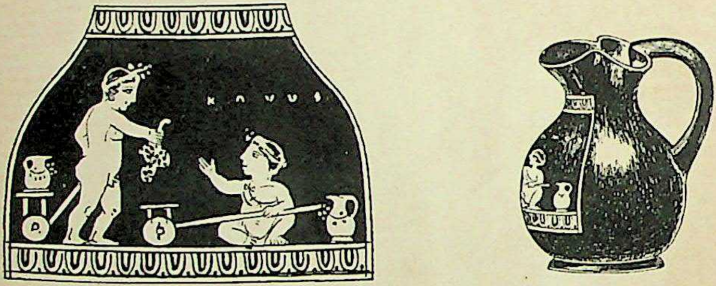

FIG. 201.—GREEK TOY JUG (No. 471). 1:1 and 1:2.

A noteworthy set of toys belonging to Greek children is that of the little jugs (No. **471**), painted with designs showing their close connection with child life. Children are here depicted playing with jugs of this type, with animals, with toy carts

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[1] *Bull. della Comm. Arch.*, XVII., pl. 8.

[2] *Anth. Pal.* vi. 280.

[3] Pers., ii. 69 f.

[4] Paus., v. 20, 1.

(fig. 201), or other objects. It is probable that these jugs were given to Athenian children on the festival day of the wine-god Dionysos, which went by the name of Χόες ("Jugs"). Another plaything in vogue among the Greeks was the whipping top, an ancient model of which in terracotta (No. **472**) is seen in the Case and is illustrated on the right of fig. 202. On the left of the figure is another form of Greek whipping top (of terracotta, found in the sanctuary of the Kabeiri at Thebes), and in the centre a design from a vase, in which a woman is represented whipping such a top. In a Greek epigram[1] the top is mentioned as a boy's plaything, together with a ball, a rattle, and the favourite knucklebones, and an inscription from the sanctuary of the Kabeiri at Thebes speaks of four knucklebones, a top (στρόβιλος), a whip, and a torch dedicated by a woman named Okythoa.[2]

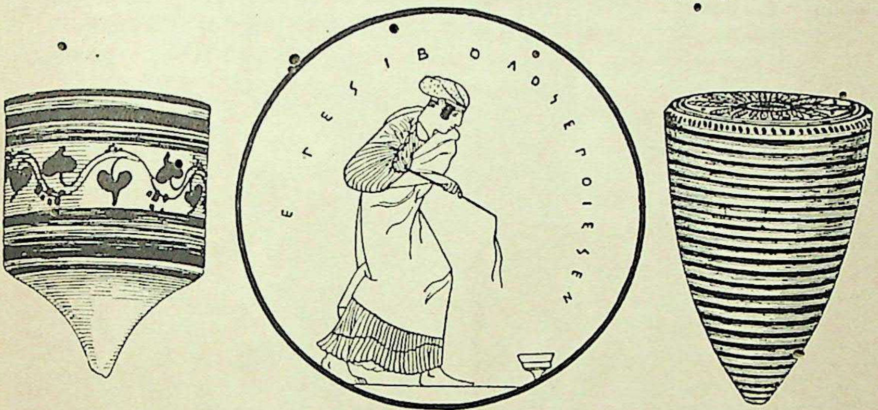

FIG. 202.—TERRACOTTA MODEL TOPS AND DESIGN FROM VASE-PAINTING (No. 472). Ht. of model on right, 4¼ in.

(**469**) For the λέβης γαμικός, see *Ath. Mitt.*, XXXII. (1907), p. 111 f.; (**471**) *Cat. of Vases*, III., E 533 ff.; Benndorf, *Griech. u. Sicil. Vasenbilder*, p. 64; (**472**) See *Ath. Mitt.*, XIII., p. 426 f., and *Van Branteghem Coll.*, No. 167.

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[1] *Anth. Pal.* vi. 309:

εὔφημόν τοι σφαῖραν, εὐκρόταλόν τε Φιλοκλῆς
  Ἑρμείῃ ταύτην πυξινέην πλατάγην,
ἀστραγάλας θ' αἷς πόλλ' ἐπεμήνατο, καὶ τὸν ἑλικτὸν
  ῥόμβον, κουροσύνης παίγνι', ἀνεκρέμασεν.

[2] *Athen. Mitt.*, XIII., p. 427: Ὠκυθόα ἀστραγάλως πέτταρας, στρόβιλον, μάστιγα, δαΐδα, ...

Games.—Herodotus has a curious story to the effect that the Lydians invented dice, knucklebones, balls, and other playthings to help them to forget the pangs of hunger in time of famine.[1] Draughts (πεσσοί) are expressly excepted from this list, and it is interesting that we do find draught-boards of a very early date, such as that on the ivory box from Enkomi (Cyprus) in the Gold Ornament Room. Games played with knucklebones (small bones forming part of the ankle-joint in cloven-footed animals) may be described first, since they were, as may be judged from the number of ancient knucklebones found (No. 473 in this Case), extremely common. We are told in the *Anthology* of a boy who gained eighty knucklebones as a writing-prize.[2] Among women too they were a favourite plaything. The illustration (fig. 203), from a painting on marble found at Resina (the ancient Herculaneum), shows two women engaged in a game at knucklebones. This game was called "five-stones" (πεντέλιθοι), a name still given by children to a very similar game. The lexicographer Pollux describes the game thus: "The knucklebones are thrown up into the air, and an attempt is made to catch them on the back of the hand. If you are only partially successful, you have to pick up the knucklebones which have fallen to the ground, without letting

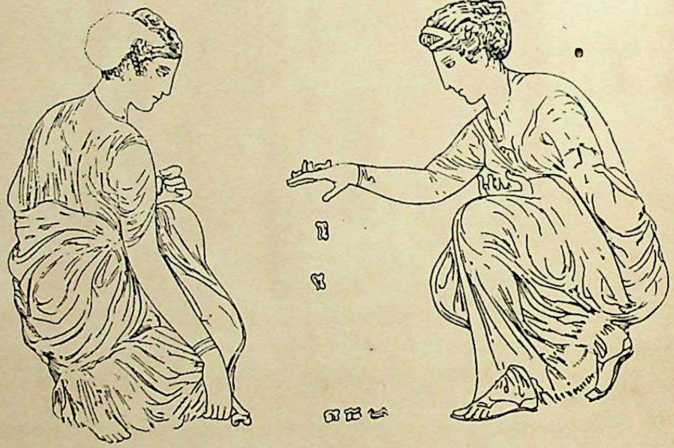

FIG. 203.—TWO WOMEN PLAYING AT KNUCKLEBONES.

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[1] Herodot., i. 94.

[2] *Anth. Pal.* vi. 308:

Νικήσας τοὺς παῖδας, ἐπεὶ καλὰ γράμματ' ἔγραψεν,
Κόνναρος ὀγδώκοντ' ἀστραγάλους ἔλαβεν.

fall those already on the hand . . . It is, above all, a woman's game."[1] This description makes the illustration clear. Each woman has five knucklebones, and the one whose turn it is to play has caught three on the back of her hand; the two which are falling to the ground she would have to pick up without shaking off those already on the hand. A vase (E 501) in Case 10 of the Third Vase Room shows Eros playing this same game.

Besides being used in various kinds of games, knucklebones were also employed as dice. The four long faces of the knucklebone differed from one another in form, one being convex, another concave, another nearly flat, and the fourth sinuous and irregular.

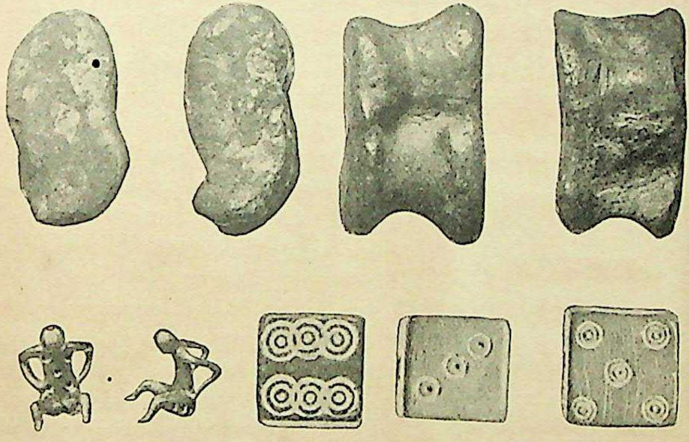

FIG. 204.—KNUCKLEBONES AND DICE (Nos. 473–5). 1:1.

The values assigned to these sides were: (*a*) to the flat side (χῖον), 1; (*b*) the sinuous side (κῷον), 6; (*c*) the concave (ὕπτιον), 3; (*d*) the convex (πρηνές), 4. This is the order in which they are shown in fig. 204, from left to right. Astragali thus required no marks of value upon them, since their sides were naturally distinguished. The ordinary cube-shaped dice, marked 1–6 (No. **474**), were also widely used by the Greeks and Romans (fig. 204). The usual arrangement of numbers was 1 opposite 6, 2 opposite 5, and 3 opposite 4,[2] but other arrangements occur. Some dice are interesting on account of their peculiar form, *e.g.* the squatting silver figures (No. **475**, fig. 204), which are marked with the values 1–6 on different parts of the body. A Roman bronze dice-box is shown in fig. 205. The ordinary materials of dice were ivory, bone, or wood. Of the multifarious ways of playing with dice known to the Greeks and Romans, the one most in vogue may be mentioned. In this three dice were used, and the object was to throw the highest number (πλειστοβολίνδα). The best throw, three sixes, became proverbial. In Aeschylus' *Agamemnon* the watchman, when he saw the beacon-fire blaze forth which told of Agamemnon's victorious return, exclaimed :—

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[1] Pollux, ix. 126 (reading ἐφίσταται and omitting ἤ).

[2] Cf. *Anth. Pal.* xiv. 8:

ἕξ, ἕν, πέντε, δύο, τρία, τέσσαρα κῦβος ἐλαύνει.

> "Happy my master's fortunes I'll account,
> Now that this beacon hath three sixes thrown."[1]

With astragali, on the other hand, the best throw was 1, 3, 4, 6, and was called "the throw of Venus." For this each bone had to present a different face.[2] The worst throw was the "Dogs," when four aces turned up.[3] Dice-playing was common at most periods of Greek and Roman history, but under the Roman Empire, if we may believe the satirists, it was pursued with a passion almost amounting to frenzy.

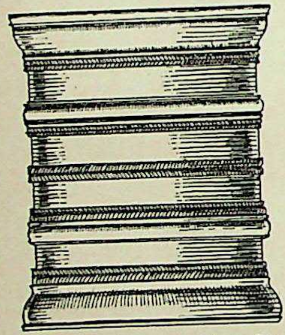

FIG. 205.—BRONZE DICE-BOX. 4 : 5.

Dice of exceptional form are the twenty-sided one, inscribed with the Greek letters Α to Υ (No. **476**), a fourteen-sided one inscribed with Roman numerals (No. **477**), and an uninscribed fourteen-sided crystal die from Naukratis. With these may be mentioned the triple teetotum (No. **478**) and the four-sided triple die, one side of which has been left plain (No. **479**).

[1] Aesch., *Agam.* 32 :

> τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι,
> τρὶς ἓξ βαλούσης τῆσδέ μοι φρυκτωρίας.

[2] Mart., xiv. 14 :

> Cum steterit nullus vultu tibi talus eodem,
> Munera me dices magna dedisse tibi.

[3] Prop., iv. 8, 45 f. :

> Me quoque per talos Venerem quaerente secundos,
> Semper damnosi subsiluere canes.

Of the rules governing other games, represented here by several pieces, we are entirely ignorant. The plaster pawns (No. **480**) found at Panticapaeum (Kertch) in the Crimea, probably belonged to some game analogous to our draughts or chess. An interesting set of pieces is that of the ivory discs (No. **481**; fig. 206), which bear on their obverse a design in relief, *e.g.* two Muses and the head of the Sun-god, and on their reverse a number, from 1 to 15, in both Greek and Latin figures, as well as a word descriptive of the design on the obverse. Thus the two illustrated have on their reverse VI MOYCAI ⊙ S and II HΛIOC B (*i.e.*, VI.—Nine Muses—6, and II.—Helios—2) respectively. It seems pretty clearly established that these discs were used as pieces in a game, which probably resembled draughts or backgammon. Fifteen of these pieces have been found together in a child's tomb at the above mentioned Panticapaeum. The game appears to have been popular in the first and second centuries after Christ, and probably had its origin in Alexandria. It seems likely that it bore a resemblance to the Roman game called *duodecim scripta* ("twelve lines"), played with fifteen pieces on either side. The moves were determined by the throw of the dice, as in our backgammon. Another set of pieces belonging to a game are the label-shaped ivories (No. **482**; fig. 206), inscribed on one side with words, often of an abusive character, such as

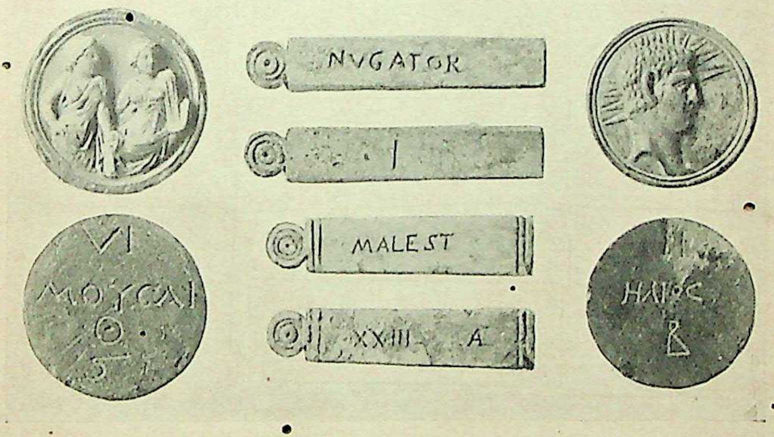

FIG. 206.—IVORY PIECES FROM GAMES (NOS. 481–482). 2 : 3.

male (e)st ("bad luck"), *fur* ("thief"), *nugator* ("trifler"), *stumacose* ("ill-tempered fellow"), etc., and on the other with numbers. The pieces mentioned have the numbers XXIII A, II, I, and II A respectively on their reverse side (see fig. 206). The whole series of numbers on these ivories runs from 1 to 25, and includes in addition 30 and 60; it is noteworthy that the highest numbers have inscriptions of a complimentary character, *e.g.*, *felix* and *benigne*. The pieces may have been used in the Roman game called "the game of soldiers" (*ludus latrunculorum*).[1]

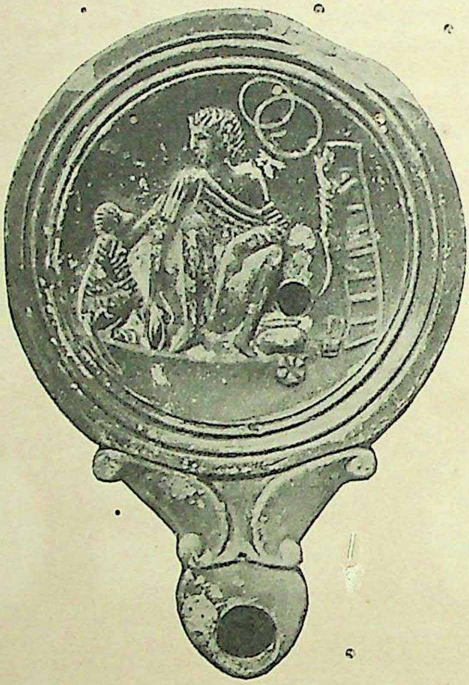

FIG. 207.—ITINERANT WITH PERFORMING ANIMALS (No. 486). 2:3.

At the top of Cases 57–58 is an oblong marble board (No. 483), inscribed with six words of six letters each. It was found in a tomb near the Porta Portese, Rome. The words are—

CIRCVS PLENVS
CLAMOR INGENS
IANVAE TE ? *te(nsae)*

"Circus full," "Great shouting," "Doors bursting (?)."

Each word is separated from that opposite it by a flower within a circle. The stone served as a board for a game, the pieces used in which were probably the so-called "contorniates," bronze discs of coin-form, with designs in relief on either side within a raised rim and a circular depression. Two examples of these contorniates (in electrotype) are exhibited below the stone board (No. **484**). The pieces are of late Imperial date, of about the time of Constantine. Many have subjects closely connected with the circus, a fact which harmonizes well with the inscription on the board described. One of the two exhibited has a head of Alexander and a representation of a chariot race, the other a head of Nero and a water-organ (see below, p. 221).

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[1] *Latro* originally meant "a mercenary soldier."

Acrobatic feats are represented by two bronze statuettes (No. **485**) of a man walking on his hands, while a Roman lamp (No. **486** ; fig. 207) gives an interesting view of an itinerant with his troop of performing animals. On his right is an ape, on his left a cat climbing a ladder. Above are two hoops for the animals to jump through. Another form of amusement is illustrated by the kylix (No. **487**) placed in this Case. A boy is seated, and holds on his knee a cage containing a bird, probably a quail. Quail-fighting was a very popular amusement at Athens, where odds were freely betted on the result of the encounter. The wooden instrument, seen above the boy, would be used to provoke the quails to fight with one another. The game of quail-striking (ὀρτυγοκοπία) was another variety of sport with quails. In this the object was to drive the quail out of a marked circle by dint of striking it with the fingers or pulling out its feathers.[1]

(**481**) Cf. *Röm. Mitt.*, 1896, p. 238 ff.; *Rev. Arch.*, IV. (5), 1905, p. 110 ff.; (**482**) *Röm. Mitt.*, 1896, p. 227 ff.; (**483**) Cf. *Num. Chron.* (4th Series), VI., p. 232 ff.; *Notizie degli Scavi*, 1887, p. 118.

On ancient toys and games generally, see Becq de Fouquières, *Les jeux des anciens*; Daremberg et Saglio, s.v. *Ludus.*

XIX.—HORSES AND CHARIOTS.

(Wall-Cases 49–51.)

Chariots and Carts.—The war-chariot plays a conspicuous part in the Homeric poems, and the horse and chariot are there so closely identified that we find the phrase "he leapt from his horses" used as equivalent to "he leapt from his chariot." After the Homeric age, however, the use of the chariot in war died out in Greece,[1] and it thenceforward appears most conspicuously in the great Greek games, where it was used for racing purposes. A very early example of this racing chariot may be seen on a Boeotian bowl of the eighth century (on the top of Case D, First Vase Room).[2] Here are depicted two chariots with a high open framework at front and back, each drawn (apparently) by a single horse, and driven by a man clothed in the long robe distinctive of the Greek charioteer. There is little doubt that in reality the chariots are meant to be drawn by two horses, and that the deceptive appearance is due to the limitations of the artist. On Greek monuments of a later date than this vase, the light racing chariot is constantly represented. A design from a black-figured vase of the sixth century B.C. (Frontispiece)[3] gives a good view of this type of chariot,

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[1] Poll., ix. 108.

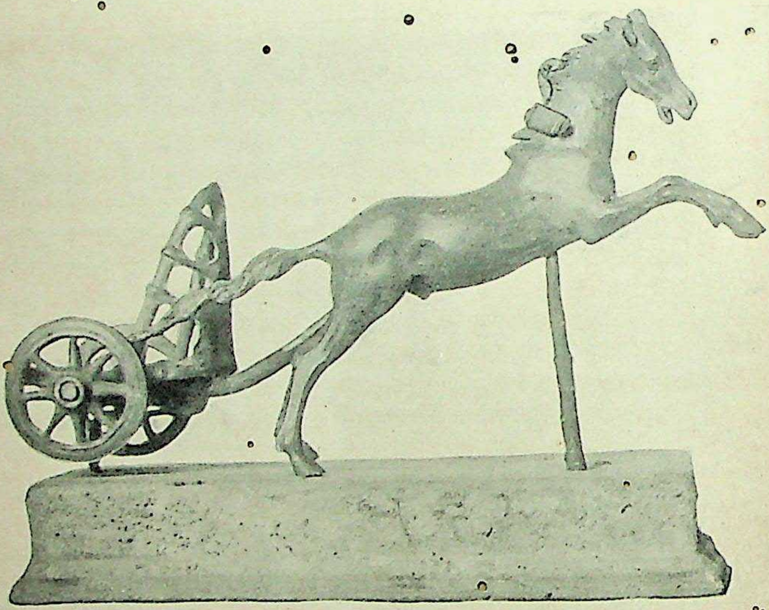

FIG. 208.—ROMAN RACING CHARIOT (No. 488). L. 10½ in.

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[1] A reminiscence of the use of the war-chariot can be traced in the names (ἡνίοχοι καὶ παραβάται) given to a picked band of Boeotian warriors who fought at the battle of Delium in 424 B.C. See Diod. xii. 70, 1.

[2] See *Journ. of Hell. Stud.*, XIX., pl. 8.

[3] Second Vase Room, Case 47. B 304.

into which the horses are being harnessed. The two in the middle are in position, and the further of the two outer ones (a piebald) is being led up, muzzled, by the groom. The charioteer at the side is, as usual, distinguished by his long white robe. The end of the carved pole is attached by a strap to a rod at the top of the chariot frame to give it greater stability. One end of the yoke, which is lashed to the pole, is visible, together with one of the two guiding rings for the reins. The collar and trace for the nearest outside horse hang over the side of one of those already harnessed.

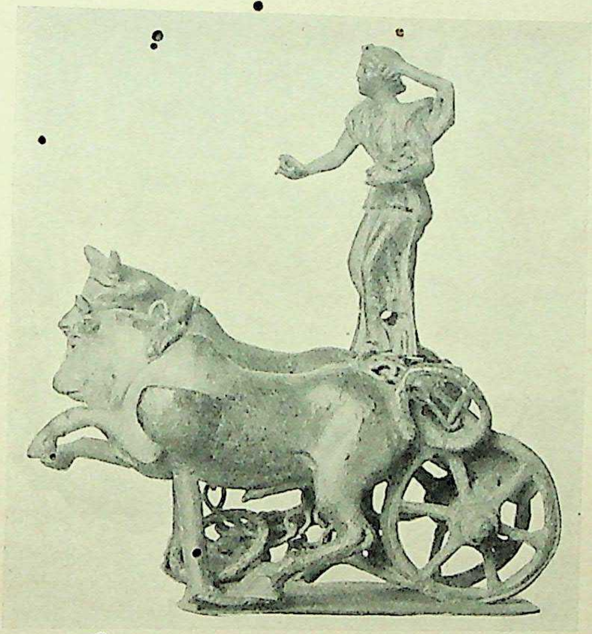

Fig. 209.—Luna in Bull-Car (No. 490). Ht. 7½ in.

Roman chariots are represented by a good bronze model (No. **488** ; fig. 208) found in the Tiber. This is a racing car, drawn at full speed by two horses, one of which is now lost. It corresponds closely to the cars used for racing in the circus, such as may be seen in Case 110. At the end of the pole (appearing just behind the horse's mane) is a decoration in the form of a ram's head, an ornament of the same character as the four bronze objects placed with the horse-muzzles in the upper part of Case 51 (No. **489**). These have decorations in the form of the bust of a

Satyr blowing a horn, and busts of a boy, an Amazon, and a Cupid respectively. In the lowest parts of Cases 50 and 51 are various bronze decorations, which have no doubt belonged to axle-boxes and other parts of a chariot, but their exact arrangement is not clear.

Another form of Roman car is illustrated by the fine hanging bronze lamp representing the Moon-goddess (Luna), drawn in her chariot by a pair of bulls (No. **490**; fig. 209). The lamp was for three wicks, two on the outer sides of the bulls, and one at the back of Luna's head. The goddess is represented on coins of the second and third century after Christ in a similar bull-car.[1] A terracotta (No. **491**) is in the form of a four-wheeled hooded waggon, probably a travelling car of the type called ἀπήνη by the Greeks and *raeda* by the Romans. Juvenal's friend Umbricius, when moving from Rome into the country, packed his whole household effects into one of these waggons.[2] In the top of Case 49 is a marble relief (No. **492**; fig. 210) representing a covered two-wheeled cart drawn by four horses. The sides of

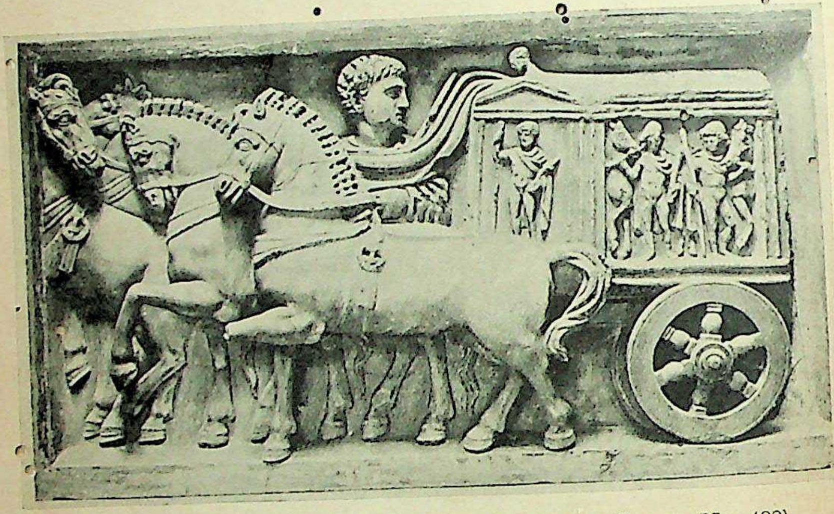

FIG. 210.—ROMAN CAR FOR CARRYING IMAGES TO THE CIRCUS (No. 492). L. 2 ft. 10½ in.

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[1] *E.g.*, on *B.M. Coins of Ionia*, pl. xx. 7 (Coin of Magnesia: Gordianus Pius).

[2] Juv., iii. 10:

Sed dum tota domus raeda componitur una . . .

the cart are decorated with reliefs, depicting Jupiter and the two Dioscuri, Castor and Pollux. Probably the car is a *tenga*, used to convey images of the gods to and from the circus on the occasion of the games, and for other religious purposes. The relief formed part of a sarcophagus of about the third century after Christ.

Horse-trappings.—Case 50 contains two interesting sets of bronze harness of an early date from Italy, probably of the eighth century B.C. (No. **493**). They are mounted upon leather, and placed on models of horses' heads; the sidepieces of the bits are themselves in the form of horses. Of much later date, perhaps of the fifth or fourth century B.C., is the Greek bit from Achaea (No. **494**; fig. 211). It is remarkable for its severe character, but was certainly not out of the ordinary, for a bit of precisely similar character is described by Xenophon in his treatise on horsemanship (early fourth century B.C.).[1] He says there were two varieties of this type of bit, the mild and the severe. In the present example we may probably recognise the severe variety, which had "the 'wheels' heavy and small and the 'hedgehogs' sharp, in order

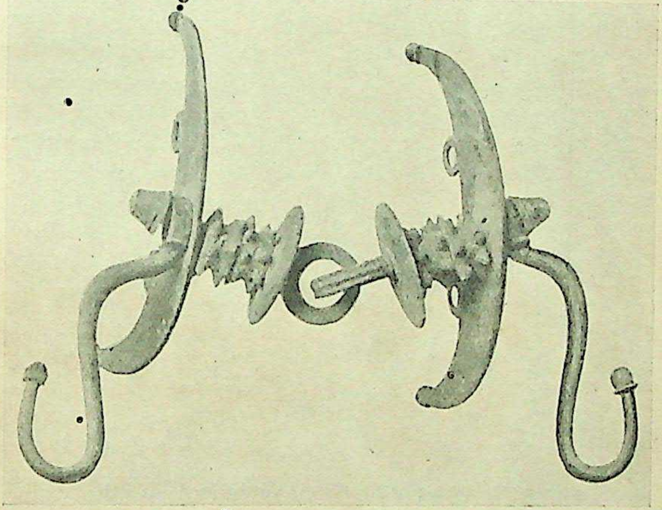

FIG. 211.—GREEK BIT (No. 494). Width, ca. 9 in.

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[1] Xen., *De re eq.* x. 6: πρῶτον μὲν τοίνυν χρὴ οὐ μεῖον δυοῖν χαλινοῖν κεκτῆσθαι · τούτων δὲ ἔστω ὁ μὲν λεῖος, τοὺς τροχοὺς εὐμεγέθεις ἔχων, ὁ δὲ ἕτερος τοὺς μὲν τροχοὺς καὶ βαρεῖς καὶ ταπεινούς, τοὺς δ' ἐχίνους ὀξεῖς, ἵνα ὅποταν μὲν τοῦτον λάβῃ, ἀσχάλλων τῇ τραχύτητι διὰ τοῦτο ἀφίῃ.

that the horse when he got it into his mouth might be distressed by its roughness, and give up resisting." The "wheels" are clearly the central discs for pressing on the tongue, while the prickly cylinders at the sides were aptly termed "hedgehogs" by the Greeks. In this same Case there are also examples of the milder Roman bit, one in iron and another (curiously enough) in lead.

Case 51 contains three examples of muzzles for horses (No. 495), nearly complete, with a fragment of a fourth. These muzzles are in bronze, but we can hardly expect that this was the usual material. Probably the bronze examples were reserved for state occasions, or else only used by the very wealthy.[1] The muzzles depicted on vases seem rather to be of some pliant material — leather, for example. Such a muzzle is seen on the mouth of the horse which is being led up to be harnessed in the chariot-group from a vase-painting figured in the Frontispiece, though the material might possibly be bronze. It is probable that all the bronze examples in this Case belong to the Greek period, though the one here illustrated (fig. 212) has been assigned to as late a date as the fourth century after Christ. The muzzle was only used when the horse was being rubbed down or led (as in the vase-painting), not when he was ridden or driven. Xenophon[2] observes that "the groom must understand how to put the muzzle on the

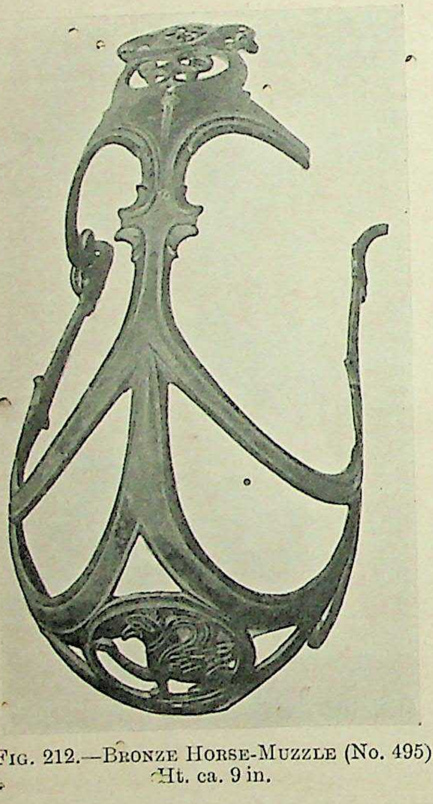

FIG. 212.—BRONZE HORSE-MUZZLE (No. 495). Ht. ca. 9 in.

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[1] Pollux, however (i. 148), gives the material as bronze: καὶ τὸ μὲν ὅλῳ τῷ στόματι τοῦ ἵππου περιτιθέμενου χαλκοῦν ἠθμῶδες, κημὸς καλεῖται.

[2] *De re eq.* v. 3.

horse, when he takes him out to rub him or to roll him. And, indeed, wherever he takes him without a bridle, he ought to muzzle him." The muzzles must have been fastened to the horse's head by straps attached to the rings seen on each side of them. The holes pierced in the bottom, to enable the horse to breathe freely, explain why Pollux calls the muzzle a "sieve-like" object.

It has been a subject of controversy whether Greek and Roman horses were shod. There is no mention of horse-shoes in Greek literature, and it seems improbable that they were used by the Greeks. Xenophon advises the use of a specially constructed stone floor for hardening the horse's hoofs,[1] but in spite of such precautions, it is not surprising to hear that the Athenian cavalry-horses sometimes went lame as a result of continuous work on hard ground.[2] Horse-shoes are occasionally (though rarely) spoken of in Roman literature. Their use seems to have been quite exceptional, as when Nero, for instance, had his mules shod with silver.[3] In the lower part of Case 51 will be seen a series of iron shoes of the Roman period (No. **496**; fig. 213), for the most part found in the south of France. It is impossible to believe that these were ever used as ordinary horseshoes. The most plausible theory is that they were "hobbles," put on the feet of horses and other quadrupeds to prevent them straying. The upper part of this same Case contains a set of spurs (No. **497**), most of them probably Roman. The arrangement for attaching the spurs to the heel varies. Two have loops formed by the head and neck of swans, three have discs or knobs, while another has holes for laces.

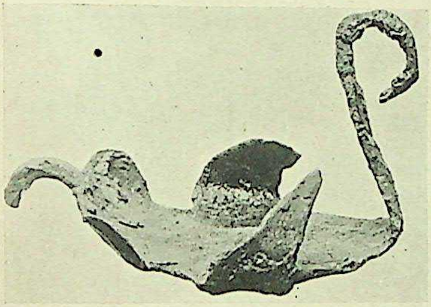

FIG. 213.—IRON HOBBLE (No. 496). 1:4.

(**488**) *Cat. of Bronzes*, 2695; (**489**) *ibid.*, 2696 ff.; (**490**) *ibid.*, 2520; cf. Ginzrot, *Die Wagen d. Griechen u. Römer*, II., pl. 44; (**491**) *Cat. of Terracottas*, C 612; (**492**) *Cat. of Sculpt.*, III., 2310; (**493**) *Cat. of Bronzes*, 357; (**494**) Cf. Pernice, *Griech. Pferdegeschirr*, pl. ii. and iii. (56th Winckelmannsfestprogramm); (**495**) *ibid.*, pl. i. and pp. 6-16; (**496**) Cf. *Rev. Arch.*, 1900 (36), p. 296 ff.; Smith, *Dict. of Ant.*³, s.v. *Solea*.

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[1] Xen., *op. cit.*, iv. 3.

[2] Thuc., vii. 27, 5.

[3] Suet., *Ner.* 30.

XX.—AGRICULTURE.

(Wall-Case 52.)

Farming and the rearing of live stock were from remote antiquity among the Greeks and Romans the most natural and, as Cicero says, the most honourable means of earning a livelihood. Recent discoveries have shown that the early civilisation, which flourished on the coasts and islands of the Aegean, in the second millennium B.C., was well acquainted with agriculture. On one of the fine gold cups from Vaphio, which are probably of Cretan manufacture and represent in vivid fashion the bull-baiting of a primitive arena, is embossed a cultivated olive-tree; the remains of an oil-press have been found in the very early settlements on the island of Thera, and olive-stones in Mycenaean graves. The olive, valuable for purposes of cooking, of lighting, and of bodily training, has been cultivated from that time in Greece, and especially in Attica, down to the present day, with the greatest success.

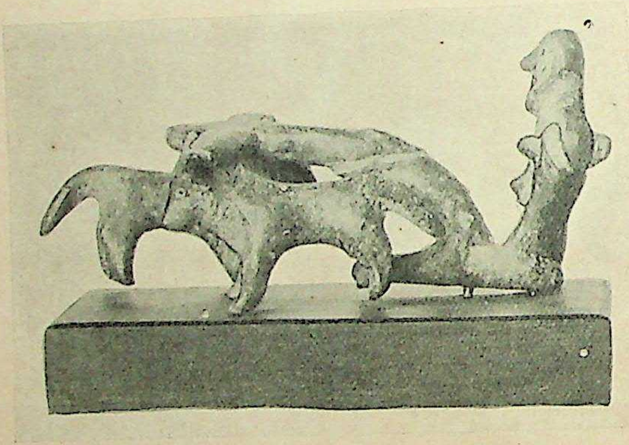

FIG. 214.—PLOUGH TURNING (No. 499). L. 5⅝ in.

The use of the plough was also known at that distant period. In this Case are shown three bronze ploughshares (No. 498), which belong to the Mycenaean Age, and were found in Cyprus. A plough in its most primitive form was merely the trunk of a tree which served as the pole, with two branches on opposite sides, one forming the share, the other the handle. This was the plough in one piece spoken of by Hesiod. The Mycenaean ploughshare belongs to a later development, when the plough is made up of several parts, the "joined plough" of Homer and Hesiod. Such is the plough seen in the very primitive bronze Greek group (No. 499 ; fig. 214), where it is in the act of being turned at the end of the furrow. To effect the turning the two oxen are pulling the yoke in opposite directions. A black-figured vase of the sixth century, recently presented to the Museum and here exhibited (No. 500), shows the later plough in a simple form, which has changed but little for many centuries, as may still be observed in the East. The different parts can be seen more clearly from a bronze votive plough of the third century B.C. at Florence (fig. 215). It is made up of (1) a horizontal share-beam, to which is fastened the iron share, (2) a pole, at the end of which is the yoke, (3) the vertical handle. This type of plough is exactly described by Virgil in the *Georgics*.[1]

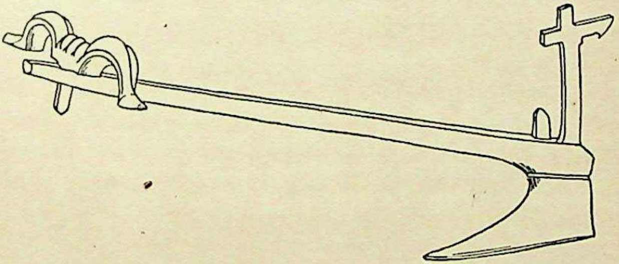

FIG. 215.—BRONZE VOTIVE PLOUGH.

The ploughman was followed by the sower, who is represented on the vase mentioned above (No. 500) with a basket from which he scatters the seed in the furrow. On another vase, in the Louvre (fig. 216), the plough is accompanied by a labourer who breaks up with a hoe the clods left by the share. At harvest-time a sickle was used to cut the grain, of which instrument two iron specimens are shown in the Case, from Lycia in Asia Minor (No. 501). Winnowing the grain was accomplished either by means of a shovel or a basket of peculiar shape (λίκνον, *vannus*); on a terracotta relief in the Museum (D 525, Case 75, Terracotta Room Annexe) the infant Dionysos is being rocked in one of these objects instead of a cradle, by a Satyr and a Nymph.

Of fruit crops the vine and the olive were by far the most important in the Greek and Roman world, and great attention was paid to their cultivation. The operations involved in the manufacture of both wine and oil find many illustrations among ancient works of art. A vivid description of the vintage is given by Homer among the scenes depicted on the shield of Achilles; and a vase in the Louvre gives a lively picture of the gathering of grapes, a subject also illustrated by a Roman terracotta relief (No. 502) exhibited in the Case, where a Satyr is picking grapes from a vine. Another relief of the same class (No. 503) depicts the treading

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[1] i. 169 ff.

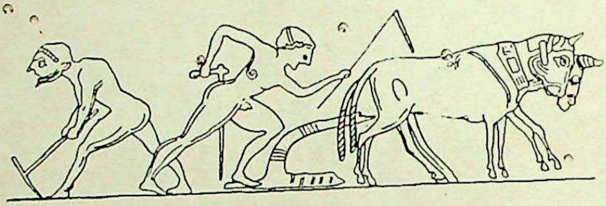

Fig. 216.—Ploughing Scene.

out of the grapes in the wine-press, also by Satyrs, two of whom are balancing themselves by holding a ring between them while they tread the grapes in an oblong trough to the tune of flutes. An elderly Satyr brings up fresh supplies in a basket.

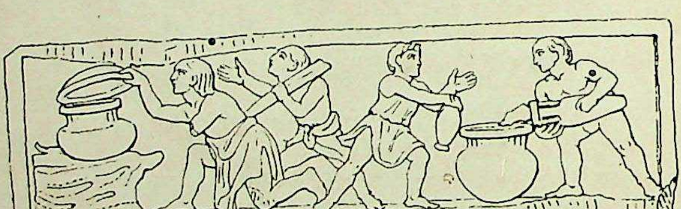

Fig. 217.—Wine being Decocted (No. 504). L. 1 ft. 9 in.

The must or new wine was partly used for drinking as soon as ready, partly decocted into a sort of jelly (*defrutum*), and partly stowed in cellars in large casks or jars (*dolia*); in the latter case after being fermented for nine days it was covered up and sealed. The commoner kinds were drunk direct from the *dolia*, the finer sorts drawn off into amphorae and stored up. On the marble relief here given (No. 504; fig. 217) we have a representation of the conversion of the must into *defrutum*: two men are attending to a caldron placed over a fire, while a third is pouring wine from an amphora into another caldron, and a fourth is waiting to fill a jug from the same. In the lowest part of the Case is exhibited the upper part of an amphora with long neck and two handles (whence the frequent term *diota*), as an example of those used for the storage of wine. The terracotta figure of a man carrying a wineskin and one of these *diotae* (No. **505**), and a Roman lamp depicting slaves carrying casks of wine, should also be noted (No. **506** ; fig. 218).

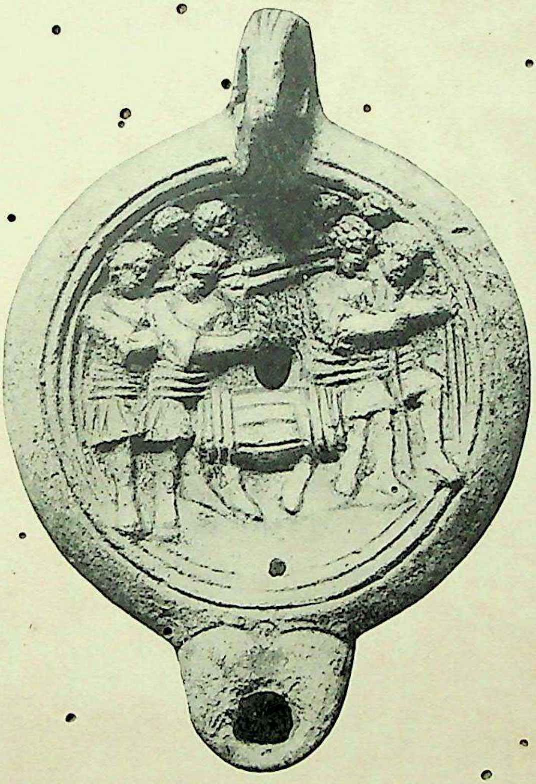

FIG. 218.—SLAVES CARRYING WINE-CASKS (No. 506). Ht. 5¾ in.

The cultivation of the olive is well illustrated by a black-figured vase of the sixth century B.C. (No. **507** ; fig. 219), showing a primitive method of gathering the fruit : a youth has climbed to the top of the tree, and he and two men are beating the branches with sticks to bring the fruit down, while another youth collects it

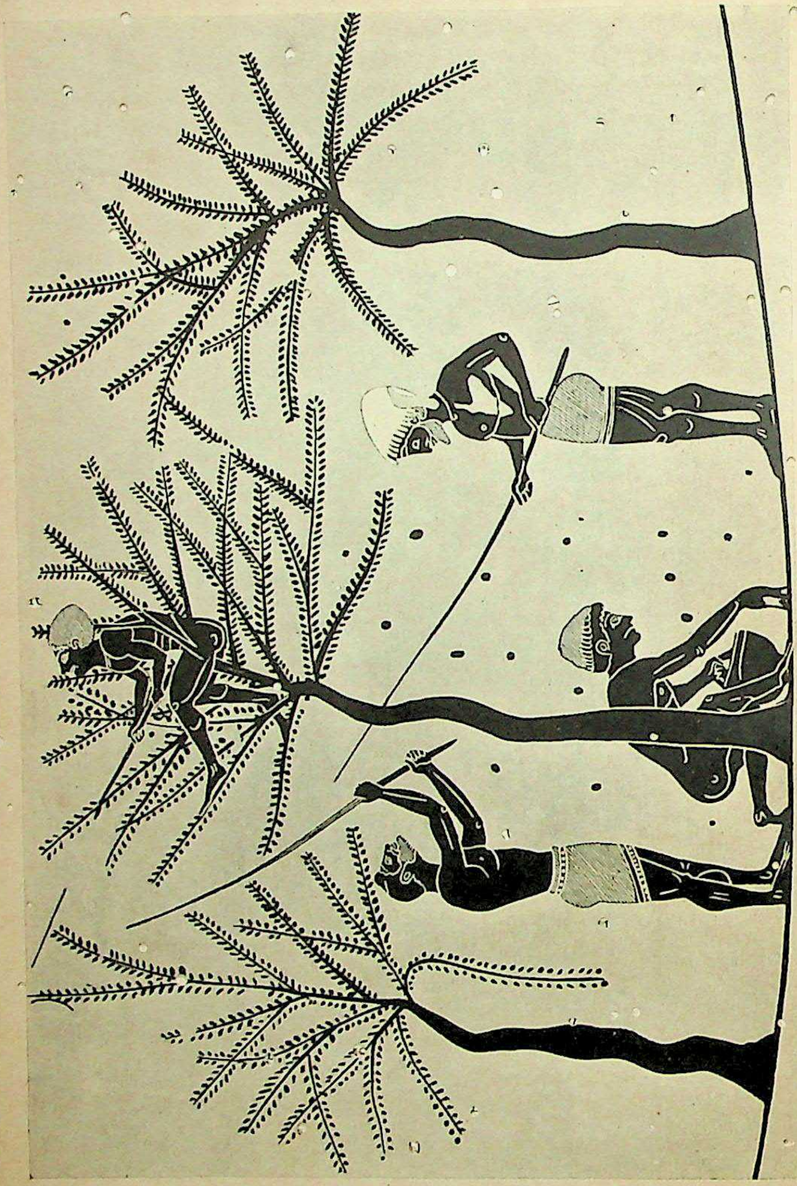

FIG. 219.—MEN GATHERING OLIVES (No. 507). Ca. 1:2.

in a vessel. This method is expressly condemned by Varro, an early Roman writer on agriculture.[1]

In order to extract the oil from the pulp of the fruit, it was necessary to use a press of some kind, such as we see on the terracotta relief here exhibited (No. 508 ; fig. 220), of the first century B.C. Here the press consists of flat stones between which layers of olives are placed ; to the uppermost stone is fastened a long pole, which serves as a lever, and is being worked by a Satyr ; round the press a rope is wound many times.

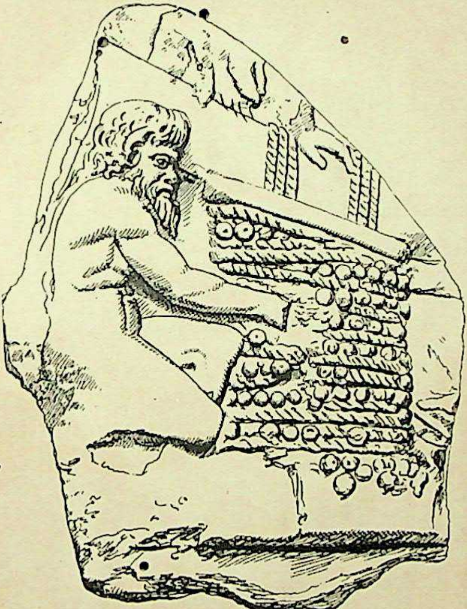

FIG. 220.—SATYR AT OIL-PRESS (No. 508). Ht. 7 in.

The remaining objects in this Case are mostly illustrative of men or beasts of burden engaged in agricultural and kindred occupations, such as the goat-herd depicted on a Roman lamp to whom the name Titurus is applied, with reference to Virgil's first Eclogue (No. 509 ; fig. 221). The bronze figure of a donkey (No. 510) with panniers recalls the ornament of Trimalchio's dinner-table described by Petronius, and may have served a similar purpose ; the models of carts from Amathus in Cyprus (No. 511) should also be noted.

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[1] Varro, *Res Rust.* i. 55 : de oliveto oleam . . . legere oportet potius quam quatere.

Flowers.—In Cases 57–58 will be seen a set of funeral wreaths (No. 560; cf. p. 232), found at Hawara, in Egypt. Among the flowers which can be identified in these wreaths are the rose, narcissus, sweet majoram, and immortelle. We know, from an epigram of Martial,[1] that Egypt cultivated roses with such success that she exported them from Alexandria to Rome during the winter, though at the time when the poet wrote (latter part of first century A.D.), Italy was, according to him, in a position to export roses to Egypt. In their gardens the Romans devoted most of their attention to their trees, which they cut into fantastic shapes by the agency of the landscape gardener (*topiarius*). The species of flowers known to them were decidedly limited in number, but we find gardens of singular beauty depicted on their wall-paintings, notably on one found near the Prima Porta at Rome.[2] According to Pliny[3] the Romans at first confined themselves almost

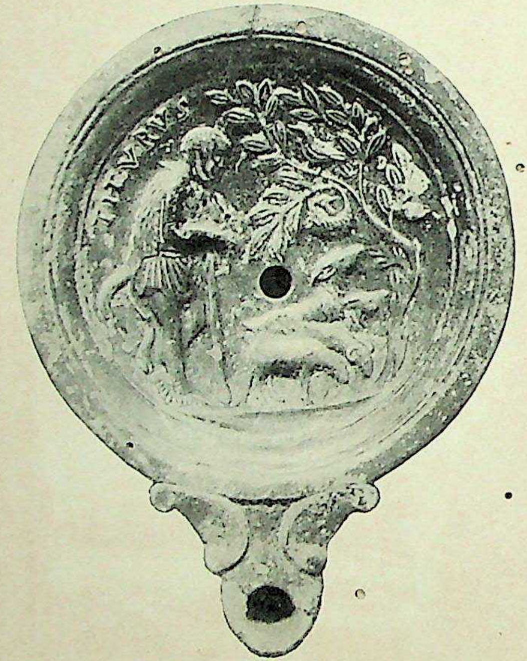

FIG. 221.—GOATHERD WITH FLOCK (No. 509). Diam. 3¾ in.

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[1] vi. 80.

[2] *Ant. Denkmäler*, I., pl. 11.

[3] *N. H.* xxi. 14 ff.

exclusively to the cultivation of violets and roses. Lilies, however, soon attained an almost equal vogue. Other flowers cultivated by the Romans were the narcissus, anemone, iris, poppy, amaranthus, and immortelle. The only flower acclimatised by them was, apparently, the oriental crocus.

(498) *Excavations in Cyprus*, p. 15, 1477; (500) Published by Froehner, *Mus. de France*, pl. 13, 1, p. 45; Salzmann, *Nécr. de Camiros*, pl. 54, 2, 3; (504) *Cat. of Sculpt.*, III., 2212; (507) *Cat. of Vases*, II., B 226; (508) *Cat. of Terracottas*, D 550.

XXI.—SHIPPING.

(Wall-Cases 53–54.)

As early as the eighth century before Christ the Greeks possessed powerful war-vessels propelled by numerous oarsmen. These appear on vases of that date, as for example on a large bowl of Boeotian fabric (mentioned above in connection with chariots p. 200), which shows such a ship with its double line of rowers and a man at the stern managing the big steering-oars. The crew of this vessel seems to have numbered some forty men.[1] A more finished representation of an early Greek war-vessel is seen on a vase of the sixth century B.C. (B 436; fig. 222). Here will be noticed the two rows of eleven and twelve oars respectively, the

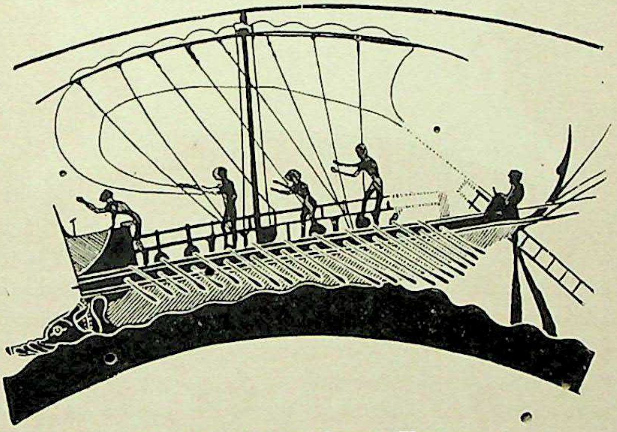

FIG. 222.—EARLY GREEK WARSHIP.

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[1] *Journ. Hell. Stud.*, XIX., pl. 8.

steersman with his two steering-oars, the ladder for embarking and disembarking, the ram in the form of a dog's head, and the mast and sail. The merchant vessel of the time is illustrated on the same vase (fig. 223). The principal difference is that the merchant ship has no rowers, but is entirely dependent upon its sail. A terracotta model ship from Cyprus (No. 512 ; fig. 224) of about this period shows the socket for the mast and the high poop for the steersman, with the remains of an iron oar. This vessel is doubtless intended for a merchantman. The numerous small terracotta boats found with this merchant vessel at Amathus give a good idea of the fishing boats of the time (Case 53). These boats are also interesting as reminding us of the legend that Kinyras, king of Cyprus, promised to send fifty ships to help the Greeks against Troy. He sent but one, carrying forty-nine others of terracotta, manned by terracotta figures. The small model war-galley (No. 513) from Corinth, containing warriors armed with circular shields, is interesting from the place of its discovery, for Corinth was traditionally an early shipbuilding centre, and triremes are said to have been first built at that city.[1]

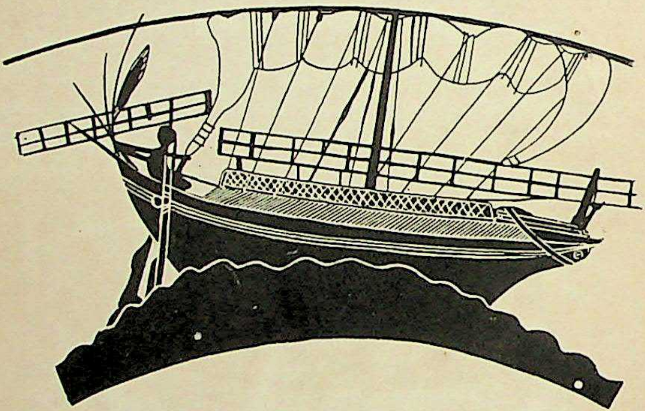

FIG. 223.—EARLY GREEK MERCHANT-SHIP.

The use of triremes (ships with triple arrangement of oars) did not become common among the Greeks till the earlier part of the fifth century B.C. This was the typical Greek warship of the period of the Peloponnesian war, and the arrangement of the rowers in it has given rise to much controversy. The crew (according to one view) consisted of two hundred rowers, sixty-two on the highest tier (θρανῖται), fifty-four on the middle (ζυγῖται), and fifty-four on the lowest (θαλαμῖται), as well as thirty who were apparently stationed on the highest deck (περίνεῳ). The best ancient representation of the rowers in a trireme is that given on a relief in Athens, of which a cast is shown here (No. **514**; Case 53). The upper oars pass over the gunwale, the second and third lines (if these are oars) through port-holes. Another view is that in the trireme three rowers sat on one bench, each pulling a separate oar, which passed through a common rowlock-port. This view discards the theory of superposed banks of oars. In the trireme the ram was of the greatest importance, and much attention was devoted to strengthening it. An excellent illustration of the prow of a trireme is to be seen in the terracotta vase from Vulci (No. **515**; fig. 225). Here are an upper and a lower ram, each armed with three teeth; the curved ornament above the ram has been broken away. The projections on either side by the handles, decorated with a woman's head, would serve as a protection to the oars. The eye on the side is a prominent decoration in Greek ships, and was probably intended to avert the evil eye. It is seen on the ship painted on the vase B 508 in Case 53 (No. **516**), from which the diver is preparing to jump, and has survived even to the present day, for eyes are still found painted on the bows of Mediterranean fishing boats. Ships with

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[1] Thuc., i. 13: *πρῶτοι δὲ Κορίνθιοι λέγονται ἐγγύτατα τοῦ νῦν τρόπου μεταχειρίσαι τὰ περὶ τὰς ναῦς, καὶ τριήρεις πρῶτον ἐν Κορίνθῳ τῆς Ἑλλάδος ναυπηγηθῆναι.*

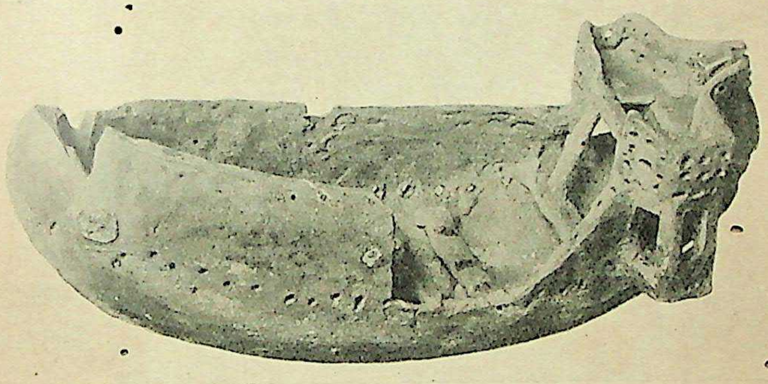

FIG. 224.—TERRACOTTA MODEL OF MERCHANT-SHIP (No. 512). L. 12 in.

numerous groups of rowers (as many as thirty or forty are mentioned) were sometimes used from the fourth century B.C. onwards, but they must at all times have been very unwieldy. Indeed the only rational explanation of these vessels seems to be, not that there were thirty or forty lines of rowers, but that several men rowed to a single oar, most, no doubt, standing. Roman ships did not differ very materially from Greek ships, but a special class of swift ships with two banks of oars was adopted from Liburnian pirates who inhabited the islands off Illyria, and these ships were called Liburnian galleys. A figure-head in bronze from a Roman ship, found in the sea off Actium, is shown in Case 54 (No. 517). It represents Minerva, and probably belonged to some ship sunk in the great battle between Octavian and Antony in 31 B.C. Besides figure-heads and figures painted on the bow, Roman ships often had a statue of their protecting deity in the stern. Thus the ship which bore Ovid to his place of exile had a statue of Minerva in the stern (*tutela*), and her helmet painted on the bows.[1]

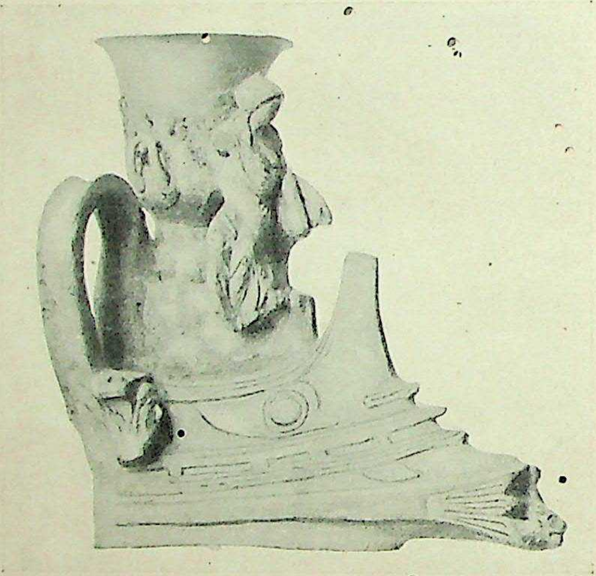

FIG. 225.—VASE IN THE FORM OF A PROW OF A TRIREME (No. 515). L. 8 in.

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[1] Ovid, *Tristia*, i. 10, 1:

Est mihi, sitque, precor, flavae tutela Minervae,
Navis et a picta casside nomen habet.

Some lamps placed in Case 54 give interesting pictures of Roman harbours. In one (No. 518; fig. 226), a ship is seen entering the harbour, which is indicated by a light-house. Of the crew of six, one is seated high on the stern, blowing a trumpet to announce the ship's approach; before him is the steersman, and next come three men furling the sail. The man in the bows is preparing to let down the anchor. Another lamp (No. 519; fig. 227) shows a harbour with buildings on the quay. A fisherman in a small boat holds a rod and line in his right hand, and a fish which he has just caught in his left. Before him is a man on shore just about to cast a net into the water. In the third lamp (No. 520) Cupid is seen in a boat, hauling in his net from the water.

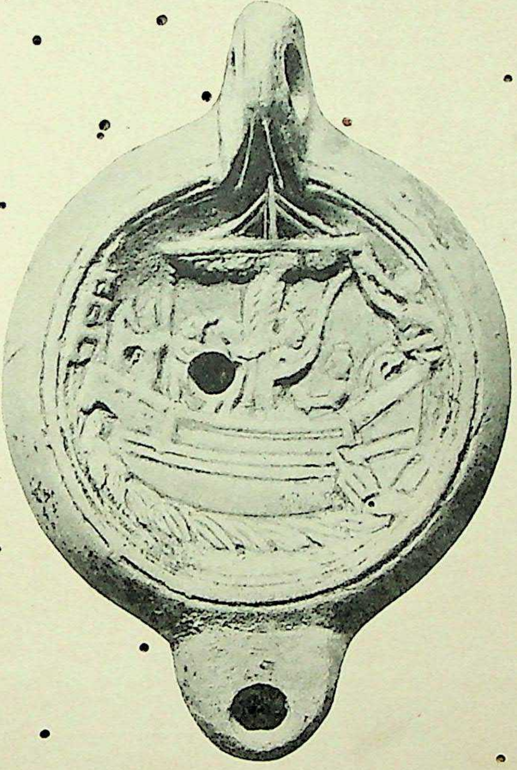

FIG. 226.—ROMAN SHIP ENTERING A HARBOUR (No. 518). Diam. 4 in.

(512) *Excavations in Cyprus*, p. 112, fig. 164, No. 12; **(514)** *Cat. of Sculpt.*, III., 2701; **(515)** *Cat. of Terracottas*, D 201; **(516)** *Cat. of Vases*, II., B 508; **(517)** *Cat. of Bronzes*, 830; Torr, *Ancient Ships*, pl. 8, 41.

On ancient ships generally, see Torr, *Ancient Ships*; Cartault, *La trière athénienne*; W. W. Tarn in *Journ. Hell. Stud.*, XXV., pp. 137, 204 ff.; A. B. Cook in *Camb. Comp. to Gk. Stud.*, p. 475 ff.

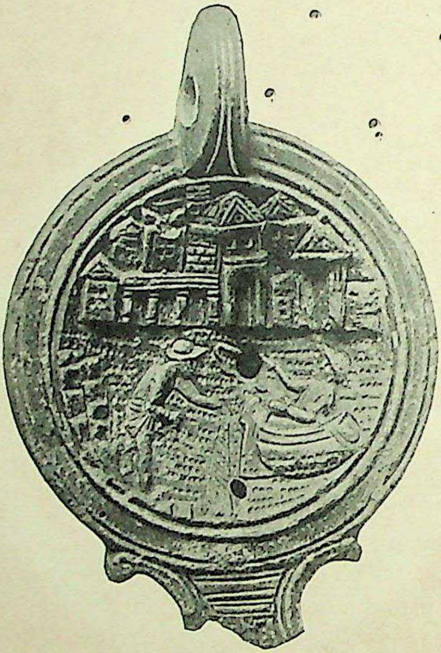

Fig. 227.—Roman Fishermen in a Harbour (No. 519). Diam. 3⅝ in.

XXII.—MUSIC AND DANCING.

(Wall-Cases 54–56.)

Music.—The Greek term μουσική (music) included much more than we mean by music. It was applied to the education of the mind as opposed to γυμναστική (gymnastics), the education of the body. In the narrower sense, however, it corresponded to the modern term, and to this the Greeks from early times attached a high importance. It was the effect of music upon the character which appealed to them above all things, and it was this which caused Plato to banish from his ideal state certain modes of music, which would, he thought, be injurious to its well being. These modes or "harmonies" were named after race-divisions. We find the Dorian, the Aeolic, the Ionic, the Lydian, and the Phrygian. The Dorian was universally approved for its manly qualities, but Plato rejected the Lydian as useless and effeminate.[1] He agreed with the musician Damon that "No change can be made in music without a change of the most important laws of the State."[2]

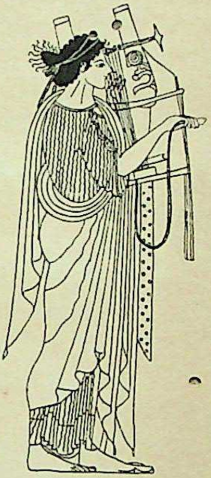

FIG. 228.—APOLLO PLAYING ON A KITHARA.

Of the stringed instruments used among the Greeks, the lyre was the most prominent. There were two varieties of this, the kithara and the lyre proper. The kithara, an instrument with a large wooden sounding board and upright arms, was played chiefly by professional musicians, such as the kitharist represented on a fine vase in the Third Vase Room, who has won a victory at one of the great musical contests (E 460; Pedestal 7). The illustration (fig. 228), taken from an amphora of the fifth century (E 256, Case H, Third Vase Room), shows Apollo playing on the kithara, which is supported by a band passing over his left wrist. In his right hand he holds the *plectrum*, which is attached by a cord to the instrument. The *plectrum* was of various forms, but its most essential part was the tooth or hook for catching and sounding the wires. Below the kithara hangs a panther's skin, which would serve to cover the wires when the instrument was not in use. The lyre proper (fig. 229) is distinguished by its curving arms and sounding board of tortoiseshell (hence called *chelys*). The wooden framework of a Greek lyre found in a tomb near Athens is shown in Case 55 (No. 521). As the popular instrument, the lyre was naturally taught in schools. Two interesting Greek vases (Nos. 522 and 523), exhibited in these Cases, give a picture of boys receiving music lessons at a school.

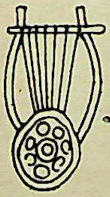

FIG. 229. LYRE.

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[1] Plat., *Rep.* iii. 398–9.

[2] *Ibid.*, iv. 424 c.

In one instance a boy is learning the lyre, in another the boy is playing the flutes, while the master, who holds a *plectrum*, is playing on a lyre. Domestic animals are freely admitted, and the discipline seems far from severe.

As the school scene shows, flute-playing, though condemned by Plato and Aristotle,[1] was commonly taught at Athens. Ancient flutes are distinguished from the modern instrument by the vibrating reed which formed the mouthpiece, and by the fact that they were always played in pairs. Hence the frequency with which pairs of ancient flutes are found. Two of sycamore wood (No. 524; Case 56) were discovered in the same tomb (near Athens) as the lyre described above (No. 521). Another pair of flutes (in bronze) from Italy (No. 525; fig. 230) have their mouthpieces in the form of busts of Maenads. To assist the playing of the two flutes together a mouth-band was often worn, as may be seen from designs on vases, *e.g.* on a cup of Epiktetos (E 7; Third Vase Room), where a youth wears the mouth-band and plays the double flutes, while a girl dances to the music.

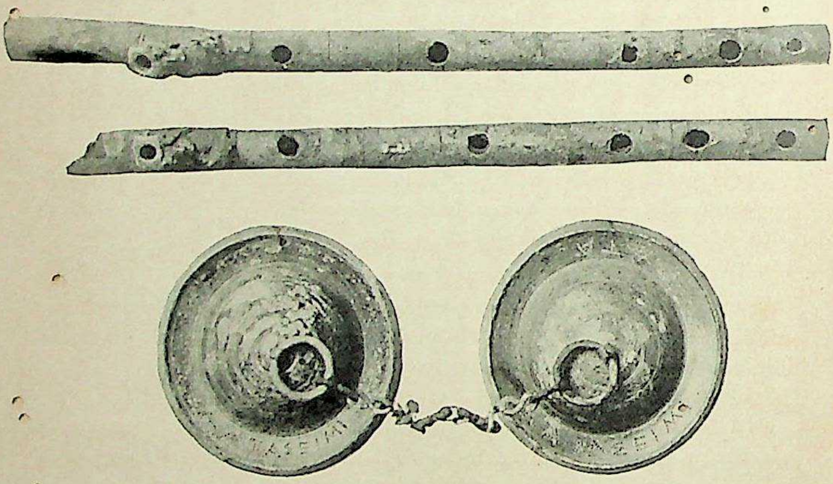

FIG. 230.—BRONZE FLUTES AND CYMBALS (NOS. 525, 532). 1 : 3.

A framed impression from a Greek hymn to Apollo inscribed on stone is here exhibited (No. 526). Musical notes, indicated by letters of the Greek alphabet in various positions, are placed at intervals over the letters to guide the singer. The inscription was found at Delphi, where other inscriptions of a similar character have come to light.

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[1] Plato, *Rep.* iii. 399 D; Arist., *Pol.* viii. 6, 5 ff.

Flute-playing was very popular with the Romans, among whom it was considered the proper accompaniment of every kind of ceremony.[1] For military purposes they used several other wind instruments. Two bronze mouthpieces (No. **527**) in Case 54 may perhaps come from long straight trumpets (*tubae*). The Roman curved horn (*cornu*) is represented by two large specimens in bronze (No. **528**) placed at the top of Cases 55, 56. The terracotta bugle in Case 54 is probably a model of the Roman *bucina* (No. **529**).

The simplest of all ancient wind instruments is the rustic Pan's pipe (*syrinx*), usually formed of seven or eight hollow reeds fastened together with wax. The Greek Pan's pipe has the reeds of equal length, the different notes being produced by the different positions of the natural joints of the reed. The Roman *syrinx* had its lower edge sloping, the result of cutting off the reeds immediately below the natural joints. A terracotta statuette in Case 55 (No. **530**) represents a shepherd boy playing on a Pan's pipe of the Roman kind, and a marble relief from Ephesus at the top of Case 54 (No. **531**) shows a beardless man seated with a large *syrinx* in his hands. The Greek inscription tells us that the relief was dedicated by Ebenos, a "first-flute," to Hierokles his piper.

It was the Pan's pipe which gave Ktesibios of Alexandria (third century B.C.; cf. p. 110) the model on which he constructed his water-organ, an instrument which became popular with the Romans. A Roman "contorniate" shown in Case 57 has one of these water-organs represented upon it. They were apparently blown by hydraulic power and played by means of a keyboard.

Cymbals were largely used by the Greeks and Romans in religious ceremonies of an ecstatic character, such as the mysteries of Demeter and Kore and the worship of Kybele. Among the cymbals in Case 56 is an interesting pair (No. **532**; fig. 230) inscribed in Greek with the name of Oata their owner (Ωάτας εἰμί). They were originally joined together by a chain, part of which still remains.

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[1] Ovid, *Fasti*, vi. 659 f.:

cantabat fanis, cantabat tibia ludis,
cantabat maestis tibia funeribus.

(**522**) and (**523**) *Cat. of Vases*, III., E 171, 172; (**524**) For the structure of the ancient flute, cf. especially Baumeister, *Denkmäler*, s.v. *Flöten*; (**526**) *Bull. de Corr. Hell.*, XVIII., pl. 21; (**530**) For the *syrinx*, cf. Tillyard in *Journ. Hell. Stud.*, XXVII. (1907), p. 167 ff.; (**531**) *Cat. of Sculpt.*, II., 1271.

See in general, *Camb. Comp. to Gk. Stud.*, pp. 290–294; Daremberg et Saglio, s.v. *Musica*.

Dancing.—Dancing among the Greeks and Romans differed in many ways from our own. In the first place dances (which were generally accompanied by the flutes) were largely associated with religion. Plato in his *Laws* gave it as his opinion that, in imitation of the Egyptian example, all dancing should be made to take a religious character.[1] This ceremonial side of Greek dancing is illustrated by a primitive stone vessel from Cyprus (No. **533**), which represents three draped women dancing in a ring. Another instance of the religious character of dancing among the Greeks is the dancing of the chorus in the Greek drama (see above, p. 50). Among the Romans the processions of

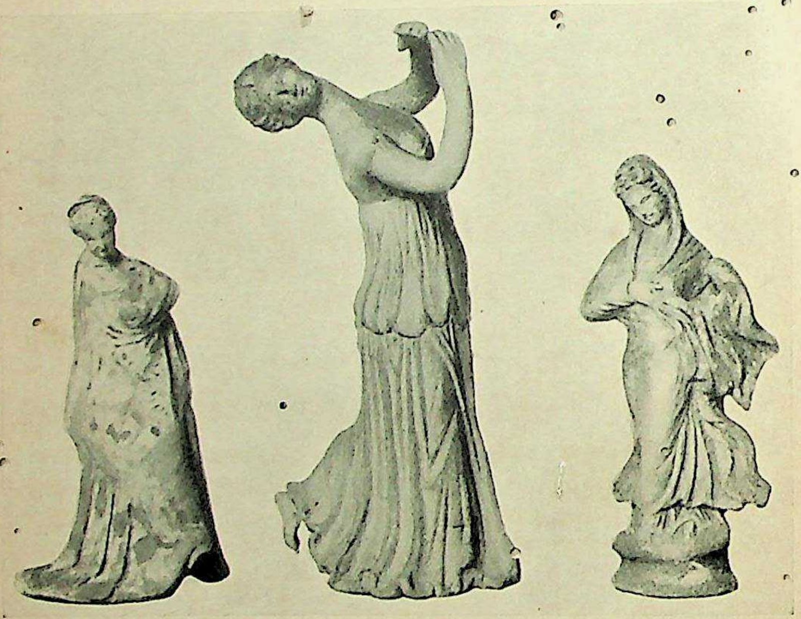

FIG. 231.—GREEK WOMEN DANCING. Ca. 2:7.

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[1] Plat., *Leg.* 799 A.

the Salii or dancing priests of Mars are among the best-known examples of religious dancing.

In private life dancing was regarded by the Greeks rather as an entertainment to be provided by hired performers than as a recreation in which guests could take their part.[1] Hence with them men and women did not dance together as in the modern fashion. The demand for dancing girls to entertain the guests at banquets led to the training of large numbers of this class. Two vases (Nos. **534** and **535**), placed in the upper part of Case 55 and the lower part of Case 56 respectively, show dancing girls being instructed in their art. They repeatedly appear on Greek vases dancing before the feasting guests (*e.g.* on E 68 in Case E in the Third Vase Room, the interior of cup in the style of Brygos). These girls often carried castanets when dancing, as may be seen on the lekythos (No. **536**) and in the relief from Melos (No. **537**).

Greek women sometimes danced in private among themselves, especially on the occasion of some domestic festival.[2] It is with this kind of dancing that we should probably associate the terracotta figurines (fig. 231). They illustrate the important part played by the arms and the drapery in ancient dancing, which was largely mimetic. Ovid notes that supple arms are one of the principal qualifications for a good dancer.[3] This tradition was undoubtedly inherited from Greek dancing, for (religious rites apart) the Romans regarded the art as an unseemly one, so much so that Cicero remarked "that practically no one danced when sober."[4]

(**534**) and (**535**) *Cat. of Vases*, III., E 203 and 185; (**536**) *Ibid.*, E 642; (**537**) *Cat. of Terracottas*, B 370. For Greek dancing in general, cf. Emmanuel, *La danse grecque*.

XXIII.—METHODS OF BURIAL.

(Wall-Cases 58–64.)

Greece.—In the prehistoric period known as "Mycenaean," the inhabitants of Greek lands probably buried their dead and did not cremate them. It is possible, however, that a partial burning was in vogue in this and the succeeding periods in Greece. In the case of the more wealthy Mycenaean dead, the bodies were elaborately decked with gold ornaments. Three oval plates of gold (No. 538) from tombs of Mycenaean date in Cyprus are seen in Case 59. These were probably tied over the forehead and mouth of the corpse, in the latter case (where the impression of the lips can be seen) perhaps with the idea of keeping out evil spirits. The window-cases in the Gold Ornament Room contain

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[1] Cf. the famous story of Hippokleides (Herodot., vi. 129), whose dancing lost him a bride.

[2] Aristoph., *Lys.* 408; Athen., xv. 668 D.

[3] *Ars. Amat.* i. 595:

si vox est, canta; si mollia bracchia, salta.

[4] *Pro Mur.* 6; cf. Nepos, *Epam.* 1.

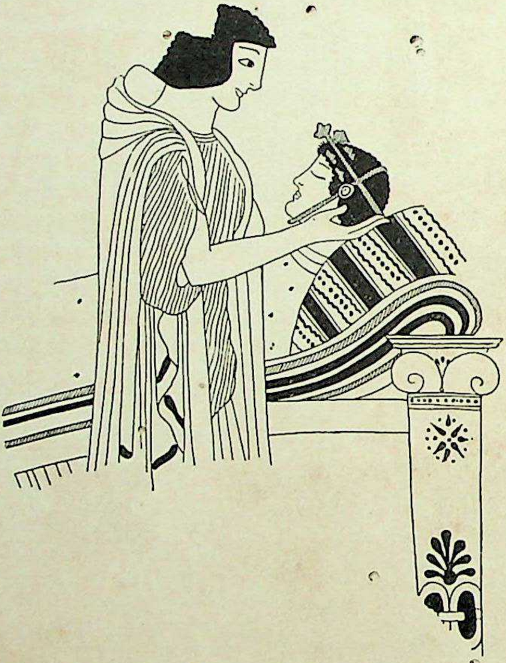

Fig. 232.—Preparation for Burial.

many other examples of these funeral diadems and mouthpieces from Cyprus. In the Homeric poems we find the bodies of the dead burnt upon a pyre and the ashes buried beneath a mound.

Scenes representing the preparation of the body for cremation or burial are frequently depicted on Greek vases. They occur on the large "Dipylon" vases, made specially for standing outside the tomb, and on black-figure vases, where the body is seen lying on the bier surrounded by mourners. The illustration (fig. 232) is from a red-figure vase of the fifth century B.C.,[1] and shows the laying out of the body of a youth. Notice the gold crown and the chin-band upon the head, intended to keep the under-jaw from dropping. It is, however, upon the white lekythi of the fifth century (No. 539; figs. 233, 234), two of which are here illustrated, that funeral scenes are most commonly found. We know from Greek literature that these vases were expressly made for putting in tombs. A speaker in the *Ekklesiazusae* of Aristophanes talks of "the man who paints the lekythi for the dead."[2] On one of these vases here figured the dead body is being lowered into the tomb by the winged figures Sleep and Death, on the other a woman is making offerings at the tombstone. These offerings were made by the relatives from time to time, and consisted mainly of sashes, wreaths, and vases, as may be seen from the vases placed

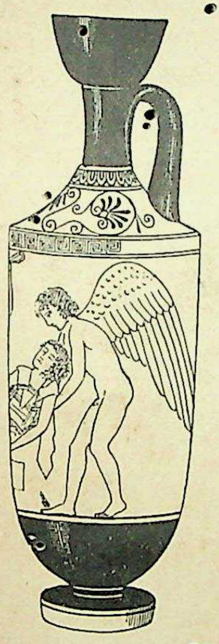

FIG. 233.—FUNERAL LEKYTHOS. Ht. 19¼ in.

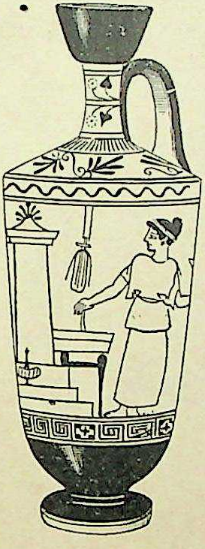

FIG. 234.—FUNERAL LEKYTHOS. Ht. 15¼ in.

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[1] See *Mon. Piot*, I., pl. 7.

[2] Aristoph., *Ekkl.* 996 :

ὃς ταῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους.

in the Case. The Greek funeral monuments of the best period are characterised by their restrained beauty. Examples of their sculptured pillars and funeral urns will be found in the Phigaleian Room downstairs, where it will be noted that the deceased person is usually represented in some simple act of everyday life. The stele of Hegeso, daughter of Proxenos, is here illustrated (fig. 235) as typical of these tombstones. On this stone the lady is represented in the act of taking jewellery from a casket, held for her by a servant. The original is at Athens, in the ancient cemetery of the Kerameikos. In the Cases (59–60) the only tombstones are the archaic one of Idagygos of Halikarnassos (No. 540; fig. 236) found in Cyprus, inscribed with an elegiac couplet in which he is called "the squire of Ares,"[1] and a round stone (No. 541) with a late inscription showing that the tomb was that of Menestratos,

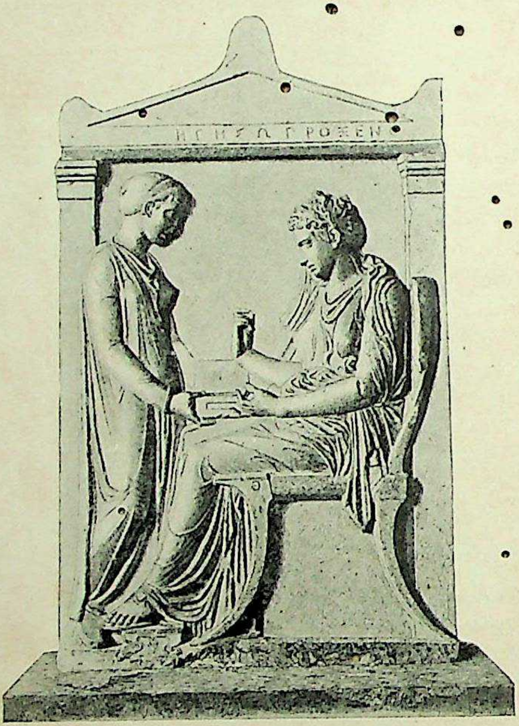

FIG. 235.—TOMBSTONE OF HEGESO. Ht. 4 ft. 9¾ in.

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[1] ἐνθάδε μοῖραν ἔχων Ἁλικαρνησσεὺς Ἰδάγυγος
κεῖται, Ἀριστοκλέος παῖς, Ἄρεος θεράπων.

a Corinthian buried in Attic soil. The Greek tombs were generally ranged on either side of the main roads leading from the city gates.

A terracotta urn of about the third century B.C. (No. **542**) in Case 60 serves as an example of the vases used to contain the calcined remains of the dead. It holds a number of burnt bones, among them part of a jaw-bone, with a silver obol adhering to it. The coin was placed in the mouth of the corpse as the fee of the ferryman Charon for piloting the dead across Acheron. The gilded figure of a Siren found in this vase is emblematic of the spirit world.

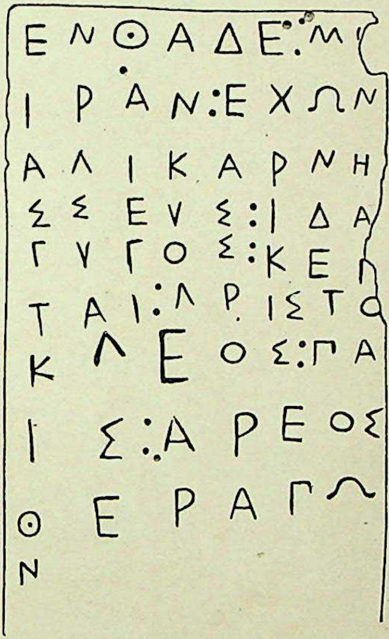

FIG. 236.—INSCRIBED TOMBSTONE OF IDAGYGOS (No. 540). Ht. 5 ft. 8 in.

Two later monuments with Greek inscriptions are the marble chests in Cases 61–62. Each has a lock-plate (cf. those in Case G), carved in front in low relief. No. **543** is the cinerary chest of Metras Tryphon, who had been publicly crowned by the people of Ephesus, and has this crown represented on his urn. The second chest (No. **544**), from the temple of Kybele at Sardes, is inscribed with the name of Metrodoros, who is called a "sprinkler" (περιράντης), no doubt with reference to an office held by him in the temple service. Below this chest is a cup from Rhodes (No. **545**), bearing the inscription: "The burying-place of those who have lost their ancestral tomb." This cup, which is ornamented above with flying birds and has holes for a metal attachment, seems to have been set on a column as a boundary mark.

Italy.—In the earliest period inhumation was the custom in Italy, but cremation gradually became more and more common. The Twelve Tables (450 B.C.) show both practices prevailing side by side. The hut-urns (Nos. **546** and **547**; fig. 237) found at

Monte Albano, near Rome, are evidence of cremation having been practised at a very early date in Italy (eighth to seventh century B.C.). They served as receptacles for the ashes of the dead, and are an instance of the custom of making the last resting-place of the deceased as like as possible to his habitation during life. They represent rude wattled huts, in which the roof beams of rough branches can be clearly distinguished. The Etruscan tomb-chambers, one of which is shown in a picture in Case 59, furnish a later instance (seventh to sixth century B.C.) of sepulchres built in imitation of living-rooms. The Etruscan cinerary urns are distinguished by the frequent introduction of the portrait.

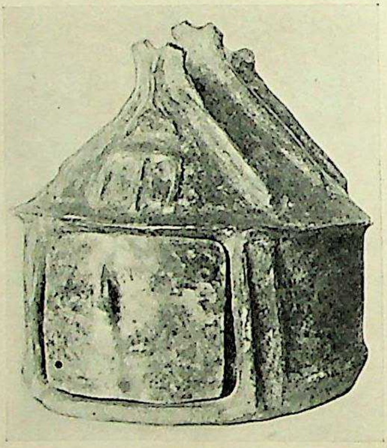

FIG. 237.—ITALIAN HUT-URN (No. 546).
Ca. 1 : 4.

The "Canopic" urns, which take the shape of jars roughly in the form of a human body and head, are especially noteworthy. The example illustrated (No. 548; fig. 238), probably of the seventh century B.C., has the face pierced with numerous holes, most likely for the attachment of a mask. Two Etruscan sepulchral masks (No. 549) in terracotta, of about the end of the sixth century B.C., are exhibited near the Canopic urn and are shown on either side of fig. 239. These remarkable masks are covered with incised designs, most likely of magic significance, intended to avert evil from the dead. A later funeral mask in bronze, of about the fourth century B.C. (No. 550; fig. 239, centre), was found with a skeleton in a tomb at Nola. It is perhaps the mask of a young warrior, who wears a helmet decorated with part of a human face, again intended as a protection against evil spirits. A separate half-mask of this type is exhibited with this bronze

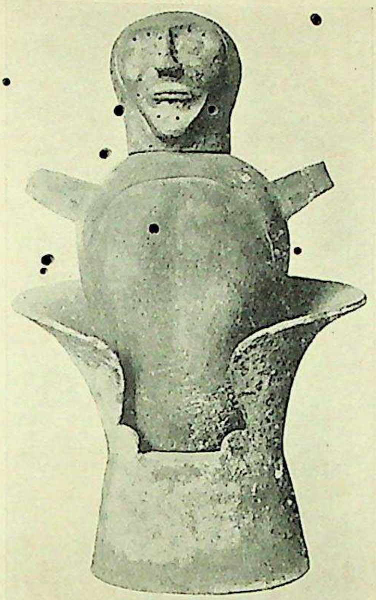

Fig. 238.—Canopic Urn (No. 548).
Ht. 1 ft. 11 in.

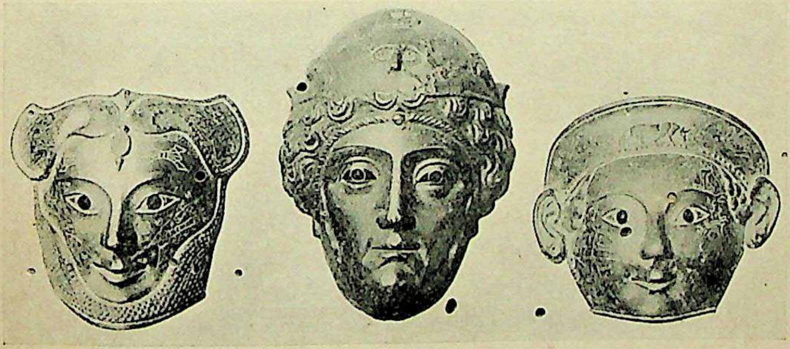

Fig. 239.—Italian Funeral Masks (Nos. 549, 550). Ca. 1 : 6.

mask, and another will be found with the objects illustrating superstition in Case 106. In these masks we can see the innate Italian tendency to preserve the features of the dead, and we may perhaps recognise in them the origin of the waxen portrait masks of his ancestors which the Roman noble set up in his hall. The portrait is again found on the lid of the sixth century Etruscan funeral urn (No. 551; fig. 240) in the bottom of Case 59. Here a draped woman lies on a couch of elaborate form, decorated below with a relief of two lions devouring a bull. A kindred type of Etruscan funeral monument will be seen in the two large terracotta sarcophagi in the Terracotta Room.

With rare exceptions (conspicuously in the case of members of the noble families of the Cornelian house and all infants) the Romans, during the period of the Republic, burned their dead. This system continued under the early Empire, but gradually gave way to burial under the influence of Christianity

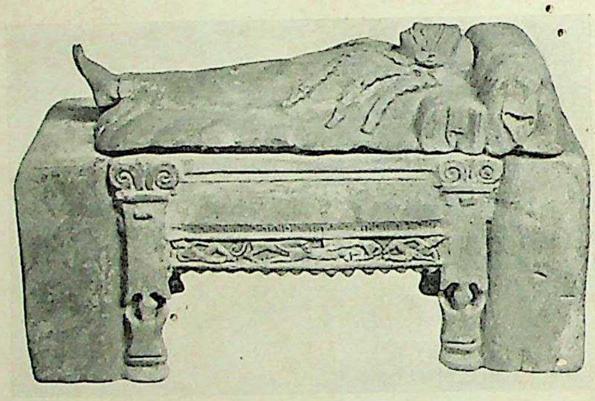

FIG. 240.—ETRUSCAN FUNERAL URN (No. 551). L. 1 ft. 11½ in.

Several examples of Roman cinerary urns and sepulchral relief are here shown. These urns are of various shapes, but the altar-form (No. 552; fig. 241) was specially favoured. The inscription gives the names of L. Dexius Clymenus and C. Sergius Alcimus. The latter, a child of three, is stated to have received his portion of corn on the tenth day at the office of distribution numbered XXXIX, a curious side-light on the practice of free distribution of corn under the Roman Empire, already noticed above (p. 10). Other Roman funeral urns which may be mentioned are the vase (No. 553) with the remains of L. Laelius Victor, a soldier of the fourteenth city cohort, and the alabaster caskets numbered 554 and 555. These urns of the wealthier classes were generally deposited in a vault underneath a monument placed at the side of one of the great roads leading from the city gates. Those, however, who could not afford such expensive monuments subscribed for a joint tomb (*columbarium*), a large chamber containing in its walls numerous niches for the urns. An interesting tablet (No. 556) in Case 62 throws light on the arrangements adopted in the case of these joint tombs. It is inscribed with the name of P. Sontius Philostorgus and marked the niche in which the urn containing his ashes was placed. The inscription reads: "Lot I, position III." From other inscriptions of the same character it appears that the niches were arranged in five horizontal rows of thirty-six, and that each of the members of the burial club was allotted one place in each of the five rows.

Another noteworthy monument is (No. 557) an inscribed relief of the first century B.C., belonging to Aurelius Hermia, a butcher from the Viminal hill, and his wife Aurelia Philematio(n), who are seen clasping hands (fig. 242). The husband praises the virtues of his wife, and the wife those of her husband, her fellow-freedman, who had been more than a father to her. The verses bear striking evidence of affectionate relations prevailing between husband and wife in a humble sphere at a time when conjugal fidelity was not highly valued among the upper classes at Rome. Other interesting inscriptions from tombstones are No. 558, on a hunting dog named Margarita, a great favourite with her master and mistress, who died in giving birth to puppies, and No. 559, which sheds light on the memorial ceremonies after burial. A testator here leaves seven twenty-fourths of the rent accruing from a block of flats to his freedmen and freedwomen, on condition that they celebrate his memory four times in the year—on his birthday, the Day of Roses, the Day of Violets, and the feast of the Parentalia, the last the Roman All Souls Day, held publicly in February, but privately on

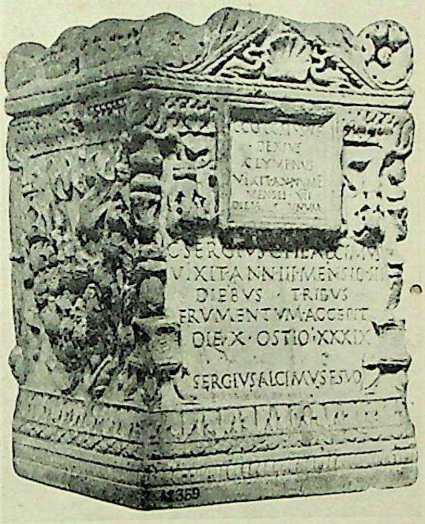

FIG. 241.—ROMAN FUNERAL URN (No. 552). Ht. 1 ft. 5½ ins.

the anniversary of the day of death. A lighted lamp, with incense, was to be placed on the tomb on the Kalends, Nones, and Ides the three dividing days of each month.

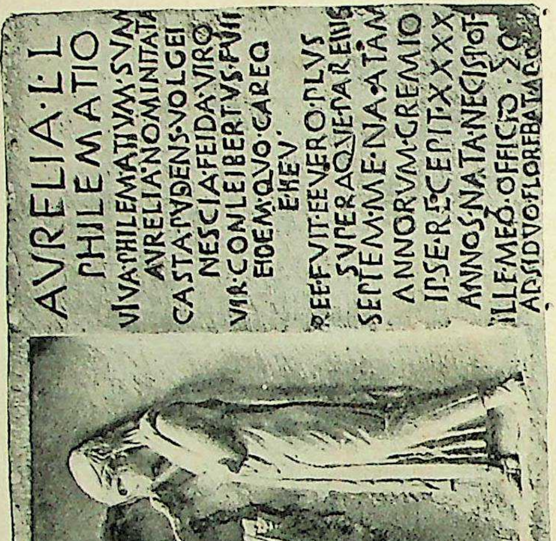
AVRELIA·L·L
PHILEMATIO
VIVA·PHILEMATIVM·SVM
AVRELIA·NOMINITATA
CASTA·PVDENS·VOLGEI
NESCIA·FEIDA·VIRO
VIR·CONLEIBERTVS·FVIT
EIDEM·QVO·CAREO
EHEV
EE·FVIT·EE·VERO·PLVS
SVPERAQVE·PAREIVS
SEPTEM·ME·NATAM
ANNORVM·GREMIO
IPSE·RECEPIT·XXXX
ANNOS·NATA·NECIS·POT
ILLE·MEO·OFFICIO
ADSIDVO·FLOREBAT
RELIVS·L·L
RMIA
IVS·DE·COLLE
VIMINALE
EC·QVAE·ME·FAATO
RAECESSIT·CORPORE
CASTO
NIVNX·SVNA·MEO
RAEDITA·AMANS
ANIMO
DO·FIDA·VIRO·VEIXSIT
STVDIO·PARILI·QVVM
VLLA·IN·AVARITIE
CESSIT·AB·OFFICIO
RELIA·L·L

FIG. 242.—TOMBSTONE OF AURELIUS HERMIA AND HIS WIFE (No. 557). Width 3 ft. 5 in.

The funeral wreaths from Hawara (Cases 57, 58; No. 560) are an instance of offerings at tombs belonging to the Roman period. They have been so thoroughly preserved in the dry climate of Egypt that the different varieties of flowers can still be distinguished.

(538) Cf. *Excavations in Cyprus*, pl. vi, vii, etc.; (539) Cf. Murray and Smith, *White Athenian Vases in the B.M.*; (540) *Excavations in Cyprus*, p. 95 (1); (541) *B.M. Inscr.*, No. CII.; (542) *Cat. of Terracottas*, C 12 and 13; (543) *Cat. of Sculpt.*, II., 1277; (545) *ibid.*, III., 2400; (546) Cf. Walters, *Hist. of Anc. Pottery*, II., p. 288; (548) *ibid.*, II., p. 304 ff; (549) Benndorf, *Ant. Gesichtshelme*, p. 42, pl. xi; (550) *ibid.*, p. 15, pl. iii; (551) *Cat. of Terracottas*, B 629; (552) *Cat. of Sculpt.*, III., 2359; (553) *ibid.*, 2402; (554) and (555) *ibid.*, 2420 and 2425; (557) *ibid.*, 2274; (560) Petrie, *Hawara*, p. 47.

On Greek tombstones, see Conze, *Attische Grabreliefs*; P. Gardner, *Sculptured tombs of Hellas*. On Roman monuments, Altmann, *Röm. Grabaltäre*; Mau-Kelsey, *Pompeii*; Daremberg et Saglio, s.v. *Funus*.

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